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THE ETUDE

SIGHT-READING AND MEMORIZING.

BY AMY U. W. BAGG.

MUCH has been written about the best way to commit music to memory. Almost without exception such writers ignore every kind of mentality but one.

If one is of the lucky number who play by ear; that is, one of those who have the faculty of being able to instantly transfer to the keyboard what they hear with the imagination, he has no need to consider the subject of this article, because he will never memorize. He is one of the really fortunate, for no musician forgets how what he is playing sounds. The only thing he ever forgets is which keys to play.

George Sand has many opportunities to listen to her inspired improvisations, and she wished there were a way of fixing them. To-day we have such a way, in the form of *Chopin Scores*.

Schumann was not one of the rapid writers, any more than Chopin or Beethoven. He worked hard over his tasks, but the results were usually of permanent value, until incipient mental disease changed him from a man of genius to a man of talent.

During the first decade of his creative career he wrote for the piano forte only. In a letter to a friend he says: "You ought to write more for the voice. Are you not the only ones who have all my life placed vocal music before instrumental, and never considered it a great art?" He seemed to feel that this was a wrong attitude, for he adds: "But don't speak to anyone about this."

A year later he had changed his views and practices completely. "At present I compose only vocal pieces," he wrote. "I can hardly tell you what a delight it is to write in voice as compared with instrumental. I have no doubt that when I am at work. Entirely new things have been revealed to me, and I am thinking of writing an opera, which, however, will not be possible until I have entirely freed myself from editorial work."

It was at this time that he became temporarily as fluent a writer as Schubert. It was the year when his long engagement to Clara Wieck terminated in marriage, and he was so overflowing with happiness that he wrote in that one year a hundred songs, including nearly all of his best ones.

LOVE AND PATRIOTISM.

While we cannot fathom the mystery of musical inspiration, we can note its sources. Love of woman is the chief of them. Love helped Schumann to write his best songs. It helped other masters in the same way, including Beethoven, who was never married, and with the pretty countesses and less exalted girls he gave lessons to. Gruff though he was as a rule, he could write with great aplomb. One evening at a party he took his sketch book from his pocket repeatedly and wrote some bars in it. Afterwards, when alone with Frau von Armin, he sang for her what he had written, and said: "There, how does that sound? It is mine if you like; I made it for you, you inspired me with it. I now it in your heart."

It is always under the influence of strong feeling that inspired thoughts come to a musician. Hence love of woman, love of music itself, love of one's own country, or some other variety of devotion. Patriotism is responsible for many master creations. Grieg was not a rapid worker as a rule, but under the stress of deep feeling, he, too, achieved remarkable feats in the music. When I was a boy, I remember my book on "Songs and Song Writers." I asked him to give me some information regarding his songs, and after some hesitation he complied, writing me an auto-biographical sketch of more than thirty pages. One of the most interesting pages in this letter was the following:

"In the Album vol. IV we breathe the air of my native country. In these songs, which differ from all the preceding ones, I struck a tone of Norwegian *Ullslåtthåndlichkeit* which was new at the time. I was all afame with enthusiasm when I became acquainted with the spring of 1880, with the poems of Vinje, which I had to depict in my life, and in course of eight to ten days I composed not only the songs contained in the fourth volume, but others by the same poet which are not yet in print. A. O. Vinje was a peasant by birth. He attempted with his prose works to enlighten the Norwegian people; and these writings, together with his poems, gave him a great national importance."

USING NOTES AT CONCERTS.

Even if one plays from notes, he has at least partially memorized anything that is sufficiently prepared to appear upon a program. Notes are in such a case used merely to refer to the event of complete memory. In the next place, why need one keep his eyes glued to the keyboard? Any pianist should, as far as possible, cultivate the habit of not looking at his hands when playing. This is not incompatible with perfect accuracy, as is proved every day by our blind pianists.

One very successful concert pianist has told me that he can play with very much more freedom when he has his notes, because he can forget everything but the interpretation of the work; while if he is without them his mind is continually with the effort to remember, and it can not give over him self and the house spontaneously to the meaning of what he plays. He is an exceptional sight reader, and has read at sight so much that it has become a mechanical act with him, and he does it almost unconsciously. Although he memorizes laboriously, his memory never fails him, so it is not a question of breaking down, with him; simply a question of artistic excellence.

It is not bigoted to criticize a man's musical ability because he prefers not to trust his memory not always constant: One can as well find fault with himself as with small, or because he is inexperienced. If he masters a work technically, grasps interpretatively, plays it with a fine conception of the composer's meaning, what difference does it make to Art whether or not he is at the same time performing a feat of memory? If he can do both, well and good, but better have his notes than to spoil the composition by force.

Rubinstein, Paderewski, and many others of our greatest artists have forgotten at critical points on the concert platform. They are none the less musically great for all that, but why run such a risk? If one has the gift all will agree that there is more freedom in playing from memory. If one has not that special gift there may be more freedom in playing with notes, not to mention the danger of destroying the pleasure of an audience by failure at the concert. At any rate, the pianist should be allowed his own choice in the matter without fear of censure.

Symphony players, string quartet artists, in fact, all ensemble players use their notes. Does that fact detract from their musicianship? Schubert and others did not consider their music unchallenged. But the committing to memory of a song or stringed-instrument part is a small thing because there is only one part to think of, except in the occasional double stopped passages for strings, which usually introduce only two. But a pianist who must memorize two, four, eight or ten parts at a time, and play them notes, is not considered properly equipped for his work by those who might themselves be incapable of memorizing one of Hamlet's Soliloquies. With the aid of only a little memorizing here and there, a pianist can always turn his own music. But suppose he is "at the mercy of a leaf turner?" Guilmant has a leaf turner. In fact, organists seldom memorize their programs.

When one stops to realize the tremendous achievement it is for an average memory to retain any great work for piano, with its numerous parts in complicated harmony, the wonder is not that so many of the greatest musicians have failed in the task at times, but that so many musicians of lesser magnitude have succeeded so admirably. It is not necessary that you learn from the notes away from the piano, or study the notes at the piano, but when you think in notes or keys or tones. As long as you can play without notes the process is of no moment. But why not play from notes if that gives you a sense of greater security and confidence?

GOUNOD AND MENDELSSOHN.

In his autobiography, Gounod gives the following account of his meeting with Mendelssohn: "Mendelssohn received me wonderfully—I use the expression with the greatest care to describe the condescension of such an illustrious man to a youth who could not in his eyes have been more than a novice. I can truly say that for the four days I spent in Leipzig he devoted himself to me. He questioned me on my most secret works with the keenest and sincerest interest. He made me play some of my later efforts to him, and gave me precious words of approbation and encouragement. One sentence only will I quote; I am too proud of it to let you have forgotten it. When I had just played him the 'Dies Irae' from my Vienna Requiem. He laid his finger on a passage written for five voices without accompaniment, and said: 'My boy, that might have been written by Cherubini!'

"Such words from a master are better than any decoration—more precious to their recipient than the ribbons and stars in Europe."

THE ETUDE

THE ART OF RELAXATION

BY WILLIAM H. SHERWOOD

Some Interesting and Instructive Opinions by the Eminent Teacher-Virtuoso Upon a Much Discussed
Element in Pianoforte Technic.

EDITOR'S NOTE.—In the following article Mr. Sherwood gives a detailed description of some of the essential characteristics of relaxation as it is employed in modern pianoforte playing. It is a subject which is not easily digestible at all times. Students will find much in this article that will require careful study.

RECENT well-written articles in *THE ETUDE* on the subject of relaxation have shown that many students have a tendency to throw discredit on teachers who attempt to train the hand and wrist, knuckles and fingers to certain restrictions as regard unlimited freedom and "relaxation." Certain kinds of playing, where one must produce crisp effects and where one must play lightly and rapidly, can never be accomplished with indiscriminate, complete relaxation.

The student should be able at all times to relax completely, but should not do so by the loss of the joints relaxed, simultaneously with managing others in a concentrated, fixed and resisting manner.

If we do not learn how to control both ways, combined with intelligent and well-ordered discrimination, and with many combinations, we fall short. The student who has learned to play at the keyboard with all joints limber and relaxed under any and all circumstances. In emergencies requiring skill and at high grade of technical proficiency these same people are the first ones to stiffen and play with a hard, sharp, "choppy" touch, showing a lack of control of freedom. It is not to be said that in certain ways, and it is absolutely necessary to be able to fix a position and control some joints in piano playing, BEFORE YOU CAN GIVE OTHER JOINTS RELAXATION and flexibility some of the time.

When more people begin to understand such things as relaxation, and a way that brings the most satisfactory results to them, stick to that, and cultivate and develop it. You will soon find it growing easier, and in a little while you will have a working system that will simplify your former haphazard attempts, and bring satisfying progress. It matters not whether you learn from the notes away from the piano, or study the notes at the piano, but when you think in notes or keys or tones. As long as you can play without notes the process is of no moment. But why not play from notes if that gives you a sense of greater security and confidence?

The gain of self-command that comes when one is free from the fear of failure, is of incalculable value to the success.

That brings us to the consideration of another phase of the question which is less frequently touched upon.

Why should one be obliged to play without notes if he can play better with them? The objection most often made is that a person who is obliged to keep his eyes glued to the paper cannot play with the abandon that is possible to one who plays it ininfallible.

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player who has a "habit of relaxation" by moving the upper part of the arm right and left, and lifting the elbow, will not develop the necessary control to relax the necessary parts in emergencies as well as the player who makes a moderate effort to keep the elbow down and at (or tolerably near) the side. The player who makes a great effort to do the relative height of the knuckles to maintain his relaxation with considerable steadiness can learn more how to relax both wrist and fingers than if the knuckle joints are allowed to go haphazard.

With unrestrained relaxation, through which the hand is allowed to hold the second and third fingers, the knuckles will at once be forced up and down too much to allow relaxation with those fingers. Meanwhile, the extensor muscles will not be used for the second and third fingers. These fingers, under such circumstances, will only use the flexors. Under such relaxation, without judgment in such matters, will keep the hand at the side, the fingers to find out, through close attention, how to relax and how to control relaxation. One way, through movements of knuckles up and down, independently of wrist and finger tips. Another way, through movements of wrist up and down, independently of mixing of wrist elbow and knuckles. Again, through movements of wrist right and left. Then through mixing of finger tips right and left, again, through alternating tipping movements of the wrists and knuckles up and down (that is to say, one side up when the other is down) and vice versa, and much else.

In the practice of legato passages a student should learn to make use of the various kinds of finger movements and different kinds of flexion and freedom of wrist (which can profitably be made to undulate up and down as well as to move across the keyboard).

RELAXING THE MUSCLES AT THE KNUCKLE JOINTS.

As stated above in the effort to relax, relaxation is often with playing, it is sometimes worth while to relax the knuckles, and with the movements of knuckles up and down as well as the hand, if freedom generally proves a stumbling block to the other kinds. One cannot use the extensor muscle of the second and third fingers (in passage playing) with unlimited high second and third knuckles. In case of long stretches it is often difficult to keep the hand straight enough not to admit of its changing position. Work for entire freedom of action, otherwise stretching out and drawing in the tip-joint of the finger only. Through the use of the last named movement more or less, according to the degree of greatest relaxation, the sense of touch can be obtained. If the tip-joint of the finger be moved to its fullest length of stroke abruptly it affords the means for one kind of brilliant staccato playing. If the same joint be moved in a very limited degree, anywhere from one-tenth inch to an inch, it helps one to cling to the keys and to evade the trouble with such sweeping and ungraceful freedom and the "same rule for everything."

One gifted apostle of "complete relaxation" whose interview is widely copied by the Associated Press a couple of years ago, stated that if the aspiring student can learn to relax his joints, he would desire to become really cultured and more aesthetic than they were the path was open to them. "We artists visit you every year and give you recitals; if you will attend our recitals you will be completely relaxed and live in a musical atmosphere." These are apparently the words of a man who does not practice what he preaches; as I have noticed in some of the most brilliant and effective passages during his performance. However, his article affords a great opportunity for those who wish to slight their work, because one who wishes to do this, with care, will easily be glad to be told which joints do take the trouble with such sweeping and ungraceful freedom and the "same rule for everything."

For the ordinary legato playing, where no strokes are involved, a certain height at these knuckles to admit of a free passage of them under the hand (particularly when it may be best to lift the thumb on a black key) is desirable. For octave and chord and general staccato playing many advantages are derived through comparatively high knuckles. It does not follow, however, by any means, that all hands should be treated alike in such cases, but the same general rule applies to all hands in different and different classes of exercises, as doable.

In most cases the player who would expect to accomplish much through legato finger exercises and passage playing (even when sufficient relaxation of hand and wrist is developed) will not be able to do the legato finger work as well alone when much of the practice period (given to technic and touch) is taken up with staccato work and wrist and arm motions.

MUSIC IS SOUND. The sensibility necessary, both through continued efforts to listen, combined with the power to feel the keys and the kind of touch response, should not be neglected. A restful, deliberate habit of practicing with the hands, much of the time with soft instead of loud touch, much of the time with the legato finger work as well alone when much of the practice period (given to technic and touch) is taken up with staccato work and wrist and arm motions.

UNRESTRAINED FREEDOM DISAPPOINTING. The great players of modern times have followed out a course based upon principles herein explained. Unrestrained freedom leads to disorder and disappointment. The narrow, unadmirable rule of practice is as undesirable at one extreme as is unbridled liberty at the other. Let us have a habit of moderation, as we should in the use of fire or water. Too much or too little of either is greatly to be deplored. It is true, for instance, that one

care about beautiful quality of tone call for considerable knowledge of such combinations. The

can play a scale with the right hand ascending with ease of manner, helping towards complete relaxation; when holding the second and third knuckles comparatively high and allowing the wrist to be low. But when one gets to the fourth-finger note it is well to notice when the tone can be produced most easily, find a quality and a tones produced by the other fingers. In reverse order (the right hand descending) it is true that if one raises the elbow one can raise the right side of the hand and lay the fingers across the thumb with more ease and freedom. It is recommended that a student play a small part of his playing with such extra freedom and absence of discriminating muscular effort. Also that he should do part of the practice without trying to lift the fingers any more than finds agreeable for ease and complete relaxation in playing. If, however, these habits prevail, the student can do efforts in training to overcome them. In a few restrictions, the majority of players will be at a loss for resource resources in emergencies. It is a matter of judgment, to be exercised by both teacher and pupil, when and how much to let down the bars in such respect. It is a part of the teacher's duty to test a good many things and to be able to adapt one's self to the many *instead of few* ways of developing the different kinds of expression found in music.

HAYDN'S PICTURESQUE PERSONALITY.

By J. F. RUNCIMAN.

The story of Haydn's thirty years at Eisenstadt is soon told. What a fantastic mode of life it seems, how Isaac the great-queer in his dull, quiet town, for a genius who was steadily building up new art-forms! Haydn was told, rose every morning at six, carefully shaved and dressed, drank up a cup of black coffee, and worked till noon. Then he ate, and in the afternoon he worked again, and ate and worked again, till to go to bed. He was a little man, very dark of skin, and deeply pock-marked, and he had a large and ugly nose. His lower jaw and under lip projected and he had very kindly eyes. He was far from being vain about his personal appearance, but he took an immense amount of pain with it for all that. Ladies ran much after him, too. But he cannot have spared them much.

All who knew him were agreed about his methodical habits, and we only look at a catalogue of his achievements and to consider that on every day of the week he had both rehearsals and concerts to realize that his time had been well spent up by the writing of music and the preparation of and direction of musical performances. Unfortunately, he worried of it at times, though he said that on the whole it had been good for him, and that by being thrown so much upon his own resources he had learned to depend on them only. His finest work was done when he was free of his bondage and actively engaged in the busy world.

There is a note of regret for the irremediable in that remark of his. It is as if he had said: "True, it was dull, insufferably tedious, but, after all, it had its compensations, and any singers tolerated the life I cannot tell. The life, too, though in a sort of family, but their family meetings at Eisenstadt were a poor substitute for the distractions of the capital. One might assume that they took their holidays in turns—so many had wives and children who were obliged to leave behind—but a well-authenticated note from this far-off home is the story of the Farewell Symphony. The artists, wearying of so long a sojourn so far away from home, asked Haydn to intercede for them with the Prince.

Haydn and his folk were always on the best of terms, and he did intercede for them in the same way. He composed a symphony in which, towards the end, player after player finishes his part, blows out his candle, packs up his instrument, and leaves the room, until at last one solitary violin is left industriously playing on. The Prince took the hint. "Since they are all gone, we might as well go, too." And he gave the order for the return to Vienna, which he detested.

There are many things in music which must be imagined without being heard. It is the indulgent hearers who are endowed with that imagination whom we should endeavor to please more particularly.—P. E. Back.

Women's Opportunity in Music

A Symposium by Practical Teachers and Writers
(Continued from the July ETUDE.)

EDITH LYNWOOD WINN

In music, natural facility, quickness of perception and vividness of imagination, so evident in girls, come more slowly to the surface in boys. For every ten versatile women musicians you will find only five versatile men. I have had much experience with training girls—and a few boys—for the concert stage, and the girl's natural gift for music and the Northern remains in the profession longer than the Southerner—they adopt the profession of music for a lifetime. The care and training of children and young people in schools and colleges developed upon these teachers. Possible, too, is the girl's natural gift for music, and especially as women will do twice as much work in our American secondary schools and colleges as men do, for much less money. Fidelity, tact, knowledge of character, adaptability, logical development of material, etc., are more frequently found in women teachers than in men. Every year the profession of music is becoming more thoroughly equipped with women teachers.

The heads of teachers' agencies assure me that men teachers are in the minority, and good teachers becoming less and less easily obtainable.

Men, as a rule, can obtain positions in bands and orchestras, but women can, though competition is close. Women have not orchestral training and experience, nor have they the physique to go into large orchestras and endure the stress of winter's work as men do.

Summer positions are open to young women at a figure much less remunerative than those offered to men, but in the majority of cases the young women are not as ambitious for a serious art career.

For the general estimate of opportunities for music, see the schools of the Middle West and South offer many good openings. Our cities are overcrowded with students who desire to be self-sufficient. Among these there are comparatively few who are experienced enough to teach to play publicly. The great army of students must be found employment. I say to my students: "The great city does not need you, will never need you as much as the small city, perhaps. Go back to your own State and do good work in localities that need you."

During the recent period of financial depression throughout the country there has been an alarming condition of things in the world of musicians. Orchestras have been reduced in size, or practically abandoned. Music teaching has been less remunerative, because music is a luxury and therefore most easily to be dispensed with. Positions in schools have been reduced, and the salaries of the teachers have been reduced. Moreover, in the case of musical compositions, publishers have accepted very little from new or unknown composers. The present situation is brighter.

I think the well-equipped and ambitious girls will find opportunities for work, but they are less courageous than men, where the tide of change is against them. The reason why men succeed against overwhelming obstacles is because a man begins to think about his life-work when he is a mere boy. A woman spends the first half of her life under parental shelter, and something of the rest of life in waiting for the possible contingency of matrimony.

Most women realize that music study has an important bearing upon culture, but I have found the parents of my most ambitious girls students unwilling to venture money in an art education, though they are willing to give their sons several thousand dollars toward a college education. The same men would not risk this amount of money in an art education for their sons, as the music profession in America is not regarded as a remunerative one for men. When Isadora Duncan left Boston with \$8,000, the net result of her work in the city, a member of the Symphony Orchestra said to its conductor, "I think we had better give up music."

It does seem so, and yet why should we give up the pursuit of the ideal, or the study of the greatest art in the world, merely because the money returns are not as great as in some other line of work? I know not why one is called to music and another to literature; one to engineering, another to landscape painting; but I am sure that we succeed best in that department of effort which offers the least resistance to our energies, and which, by intuition, as well as study, we love sincerely.

Success does not mean public approbation merely. It is deeper than that. The commendation of our own heart and mind and soul is the only standard.

FAY SIMMONS DAVIS.

The musical progress of women during the last half century has been amazing. To-day they wield half as great a power in the realm of music than in any other art. As singers and as performers on almost every kind of instrument they have accomplished great things, while as teachers they have achieved wonders. It is their natural intuition, which enables them to perceive the needs of each musical patient who presents himself, more than their personal abilities and individualities, which makes their success so pronounced in this direction.

It is a deplorable fact that the average woman music teacher is not as well educated as the average man musician. She is as proficient technically, but her deficiency lies in her lack of theoretical knowledge. Owing to her temperament she accomplishes more remarkable things without this preparation than would her male colleague, but there comes a time when she finds that she can progress "thus far and no further" without it. For various reasons she has not had to use her musical education professionally, as often does a man. Then when she reaches the age when she could afford the time and money to pursue more advanced studies she usually marries and spends the needed artistic years in the domestic atmosphere. When again she takes up her music she realizes that she has lost much ground, and with this she has become a poorer musician. So it is that the single woman has the best musical opportunity, though we all know that there are many noted married women among our renowned musicians.

The future holds greater promise for our musical women. Wider opportunities are pouring in upon them, and as they enlighten themselves they will see their faults as others see them, and correct them. With more advanced study along intellectual lines we shall not only have greater performers, but more worthy women composers. Their ability to create rare musical productions is as yet in its infancy. The day will yet dawn when we shall discover the greatest genius and respect it for its worth and power.

About 75 to 80 per cent. of our music teachers are women. Woman is by nature the ideal teacher, especially for children. The greatest woman teacher is greater than the greatest man teacher because of her peculiar gift of divining and materializing the possibilities of others. This power is a material one, and along with it a great value for moral awakening. She "reads" people like a book. She instinctively becomes Physician, Mother, Teacher, Friend. All she does and says stands for character as well as for art; the one is dependent on the other.

Odd moments which the busy male teacher neglects to utilize she seizes for the opportunity of speaking the sorely needed word of encouragement and of inspiration. The understanding of her pupils' moods and her ability to meet them wisely makes her the ideal teacher from childhood to maturity—books can teach.

The noted teachers are surefied with praise. We often forget that their success was made possible by earlier workers whose names have never yet been embazoned upon the scroll of fame. Sometime and somewhere their pupils have learned how to *Work*—how to *Think*—how to *Feel*—how to *Play*. They have studied than theirs, under the instruction of women who desired to help others more than themselves. Obscure though they may still be, in city or in country, they are daily contributing rare values to our musical world, as great as even their oft discouraged hearts could dream. To see them is to love them—to know their lives, their high ideals and of struggle is to honor and revere them. We need them; we must have them, for we cannot progress without them.

The Etude Gallery of Musical Celebrities



Moriz Rosenthal



Ludwig Van Beethoven



Sir Edward Elgar



Henry Schradieck



Mme. Albani



Cornelius Gurlitt

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut our pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, on the fly sheet of a piece of music by the composer represented, or use on bulletin board for class, club or school work. A similar collection could only be obtained by buying every volume of *The Etude*, from 1872 to the present time. The collection commenced with the February ETUDE of this year and has already increased to 1000 portraits. The names of the portraits are: Gounod, Horatio, Rossini, Reincke, Scherawski, Clara Schumann, Singing, Georg, Meyer, Samu, Buck, Carreno, Mascagni, Raff, Liszt, Schmitt, Guilmant, Patti, Joachim, de Pachmann, Händel, Saint-Saëns, Kubelik, Melba, Schytty, Powell, Hohen, Blauvelt, Rive-King, Geraldine Farrar, Lillian Nordica, Rosenthal, Beethoven, Elgar, Schrader, Alboni, Guritt. Only a limited number of back issues of THE ETUDE containing portraits are obtainable.

SIR EDWARD ELGAR.

ELGAR was born at Broadheath, near Worcester, England, June 2, 1857. His father was an organist, and also kept a music store in Worcester. Elgar's training was almost entirely along self-taught lines. He learned to play the organ, little, studied the violin, and several wind instruments, helped at choral societies, conducted a band at a lunatic asylum, and wrote music for every combination of instruments he could think of. His one work, a whole symphony in the style of Mozart, he made of an exercise. In 1880 he married, and went to London. London, however, was not ready for him, and a year later he was glad to return home and become a band master again. Nevertheless, his compositions began to attract attention at the Choral Festivals, "The Saga of King Olaf," "The Black Knight," "Banner of St. George," and others all spoke highly of his work. The "Enigma" variations for orchestra, given by the Hallé Orchestra under the veteran Dr. Hans Richter, was the first work to attract continental attention. In 1900 came "The Dream of Gerontius," and his first composition firmly established Elgar's reputation. "The Apostles" followed, and "The Kingdom," both part of an oratorio Trilogy, which is not yet complete. The last production of his first symphony, has once more roused the admiration. Elgar is without doubt the foremost English composer since Purcell. (The Etude Gallery.)

CORNELIUS GURLITT.

GURLITT was born at Altona, Prussia, February 10, 1820. For years he studied under the father of Carl Reinecke, the famous head of the Leipzig Conservatory, who gave Gurlitt was class-mate. His first appearance in public was in 1838, and his great reception he obtained determined him to proceed to Copenhagen. Here he studied under Curnander and Weyses, for organ, piano and composition. He also became acquainted with Niels W. Gade, and their friendship continued until the death of the Norwegian composer. In 1842 Gurlitt settled in Hirschfeld, near Copenhagen, where he resided for four years. From thence he went to Leipzig, where he then studied musical director to the Gewandhaus concerts. Thence he proceeded to Rome, where his brother, Louis Gurlitt, a well-known painter, was then studying. Cornelius Gurlitt's merits as a musician were not yet recognized in that art center, and the capital academy of Santa Cecilia" nominated him an honorary member, and graduated him "professor of Music" in 1858. While in Rome he studied painting with excellent results. On his return to Altona, the Duke of Augustenburg engaged him as teacher to three of his daughters, and when the Schleswig-Holstein war broke out in 1848, Gurlitt became a military bandmaster. His compositions are prodigious in quantity and range from songs and teaching pieces to operas, cantatas, and symphonies. He died at Altona, June 17, 1901. (The Etude Gallery.)

MME. ALBANI.

ALBANI was born at Chambly, near Montreal, Canada, November 1, 1850, where she received her first instruction in singing at a convent. In 1864 her family removed to New York, where her singing in the cathedral attracted attention. On the advice of the Catholic bishop, her father took her to Paris, where she studied under Duprez. It was Lamperi, of Milan, however, whose instruction was of most value to her. She continued under his guidance until she made her debut in "La Sonnambula" at Messina. From thence she went to the Pergola at Florence. Her Covent Garden debut was made April 2, 1874, in "La Sonnambula." In the same year she made a successful appearance at the Italian Opera in Paris. She then returned to Milan, and again underwent a course of training with Lamperi. Albani next went to Russia, and also to America, from 1880 to 1896, except in 1885, she sang at the Metropolitan. Her repertoire included all the old Italian school, or was she less successful in the works of Wagner, appearing as Elsa, Elizabeth and Eva, in the Italian versions of "Lohengrin," "Tristan and Isolde," and "Die Meistersinger." She has also appeared in oratorio at all the great English Festivals, many works having been specially written for her, such as Gounod's "Redemption," and Sullivan's "Golden Legend." Her voice is a rich soprano of remarkable quality, very sympathetic in character. (The Etude Gallery.)

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LUDVIG VAN BEETHOVEN.

(Bay-uh-vuh-nuh)

BEETHOVEN was born at Bonn, Germany, April 16, 1770. His father was a teacher of the Elector of Bonn, and proved to be an tyrannical, teacher of his son. Beethoven soon became attached to the Elector's musical household himself, and composed much music. He was further instructed by Pfeiffer, Van den Enden, and Kupfer, and in 1792, at Vienna in 1787 Beethoven met Mozart, who prophesized that Beethoven would "make a noise in the world some day." In 1792 Haydn passed through Bonn, and became acquainted with Beethoven. His composition was probably upon the advice of Haydn that Beethoven was sent, by the Elector, to study at Vienna under Haydn. Beethoven and Haydn, however, were not altogether in sympathy, and Beethoven took to the method of breaking with Haydn when the latter went to England, and studied under Albrechtsberger, Prince and Princess Lichnowsky, came to his assistance when the funds from Bonn ceased, and enabled him to devote himself to composition. In 1801 he became deaf in itself, which afterwards developed into total deafness, rendering him taciturn and morose. He died in Vienna, March 26, 1827. His compositions include nine symphonies for orchestra, thirty-eight piano sonatas, and much other chamber and orchestral work. He is considered, by many, to be the greatest composer who ever lived. (The Etude Gallery.)

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MORIZ ROSENTHAL.

(Ros-n-tahl)

ROSENTHAL was born December 18, 1862, at Lemberg, where his father was professor at the chief academy. At eight years of age he commenced his piano studies with Gottschalk. He did not pay much attention to technique, but received his pupil the greatest freedom in sight-reading, transportation, and modulation. The method is curious, and not to be recommended, though in this case it does not seem to have been harmful. In 1872 he became a pupil of Mikuli, the editor of "Musical Times," and trained him along more academic lines. On the advice of Josef, Rosenthal, still a lad, was sent to Vienna, where he became a pupil of Josef, who gave him a thorough grounding in the method of some Liszt and Mendelssohn. A tour of study took him through Rumania followed during his fourteenth year. In 1878 Rosenthal became a pupil of Liszt, with whom he studied in Weimar and Rome. As Liszt's pupil he made his appearance in St. Petersburg, Paris, and elsewhere. His general education, however, was neglected, and in 1880 Rosenthal qualified to take the philosophical course at the University of Vienna. Six years later he resumed his pianistic career, achieving brilliant success in Leipzig, and subsequently in England in 1885, and later in America, where he has also met with the greatest success. His technical accomplishments are enormous, and he possesses a remarkable touch. (The Etude Gallery.)

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HENRY SCHRADIECK.

(Shrad-eeck)

SCHRADIECK was born at Hamburg, April 29, 1846. He received his first violin lesson from his father and made his first public appearance at the age of six. He studied under Leome in Brussels, where he gained first prize. Afterwards he went to Leipzig, where he became a pupil of David. In 1863 he became a soloist at the Reinthaler concerts at Berlin. The following year he went to Moscow, Professor of the violin. In 1868 Schradieck returned to Hamburg, to take up the position of conductor of the Philharmonic Society directed by Auer. After six years he became concert-meister at the Gewandhaus in Leipzig, professor at the conservatory, and leader of the theater orchestra. His reputation as a teacher became very great and his duties very onerous. In need of a complete change he sought a position in America, and taught in Cincinnati, O., where he taught in the College of Music, and also organized an excellent symphony orchestra. In 1884 he took up his old position at Hamburg, besides teaching at the Hamburg Conservatory. Subsequently he returned to America, becoming teacher in New York, and in Philadelphia. He has written excellent pedagogic material for the violin, in the way of studies, finger exercises, etc., and undoubtedly deserves the reputation he possesses of being one of the foremost violin teachers of the day. He has also interested himself in matters connected with the making of violins. (The Etude Gallery.)

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THE INFLUENCE OF THE AMATEUR IN MUSIC

By LOUIS C. ELSON

Non-Professional Music-Workers Who Have Made Important Contributions to the Art.

But the most famous instance of such an amateur aiding a composer is found in the friendship of King Louis of Bavaria for Richard Wagner.

Spole of all that Liszt and the Wessendencks had done for Wagner, they were not able to bring about a public performance of his larger works. This was done by King Louis, who engaged for Wagner a theater. It is no exaggeration to say that had not the musical amateur, Louis II of Bavaria, existed, the world-to-day might be ignorant of the great culmination of opera as shown in the works of Wagner. The whole Wagnerian school might have been unknown, and the entire course of modern music greatly changed.

POETS AND LITERATEURS.

Among poets and literateurs we find many who have been musical amateurs, and some whose musical views have inspired great composers. Schopenhauer, the philosopher, was addicted to the flute, and his views on music tended decidedly to the melodic side; yet his writings led Wagner to his Trilogy and to his abomination of melody for the Melos, the measured recitative. Nietzsche was also weak upon the flute, and his views on music were both musical and literary. Queen Beatrix exerted her influence chiefly in the direction of violin playing, and many works on this instrument were written for her.

FREDERICK THE GREAT.

We have not space to dwell longer on royal amateurs, but we may end our list with Frederick

the Great. (See illustration.) He had no time to space over him, but we may add that he was the anti-religious philosopher attested his former friend with the utmost bitterness in his "Der Fall Wagner." This erratically musical amateur also influenced Richard Strauss in the greatest manner ever made to set metaphysics to music, as when "Parasit" was written. "Also Sprach Zarathustra," which has been well characterized as "a sick man's dream of robust health."

Goethe, the German poet, was a musical amateur and the friend of many great composers. He appreciated Mendelssohn perhaps too highly. His views on music though his masterpiece, "Faust," was not widely known, he was a great master in music. Goethe took a single episode, that of Faust and Marguerite, and made a most successful opera of it; Wagner, on the contrary, pictured the hero alone, without his Marguerite; Schumann in his canata came nearest to the full idea of the poet, and many other settings might be mentioned. Schubert, a keen musical amateur, the friend of Chopin, and of Gounod. Schubert, in his songs of the world by his short bits of lyrical expression, Schubert was inspired by him to the best German Lieder ever composed. Robert Franz, Brahms, and other musicians, owe a direct debt to Heine. His "Die weiße Flöte" was often sung, and was much more frequently than any other poem ever written. There are hundreds of different musical presentations of the two simple stanzas of this poem.

We dare not go into the study of Shakespeare as a musical amateur, for this would require an essay in itself. Shakespeare was undoubtedly a good amateur and a joyful singer of tavern music also. He was a good dancer as well. The music his plays have influenced—well, that is another story!

What the musical amateur Robert Browning knew of the art our readers may seek for themselves in his "Ab Vogler," his "Toccata of Martini Galuppi," and his "Hugues of Saxe-Gotha." He has an excellent chapter on the musical mistakes, as in his "Sixths," diminished, high and low, (the "Toccata" above mentioned), which would be an ugly succession of consecutive fifths in disguise. But other poets have joined him in such mistakes, as when Coleridge, in his "Ancient Mariner," speaks of "the loud bassoon," meaning the trombone, or when Tennyson builds up a band—in "Come Into the Garden, Maud"—of violin, flute, bassoon," a score which we should not stay long to hear.

SIR GEORGE GROVE.

In the domain of musical literature the amateur has frequently attained to the front rank. The largest dictionary of music and musicians in the world was carried out by Sir George Grove, a civil engineer and a great amateur. The biography bearing his name was composed for Frederick the Great, whose influence on the flute music of his time was a very marked one. One might add to the royal list of amateurs the names of Mary, Queen of Scots; Marie Antoinette, Albert Edward, the English Prince of Wales, the Roman emperors Caligula and Titus, and many others, forgetting King David of Scriptural fame, a rather singular amateur.

Much could also be said of wealthy amateurs who have sustained and helped the great composers. The princely house of Esterhazy is interwoven closely with musical history in this matter. They helped to support Schubert in their careers. In the same manner, Baron Heydecker and George I and II helped Handel, Prince Lobkowitz and the Von Breunings, wealthy music lovers, assisted Beethoven in many ways.

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That flute teacher was J. J. Quantz, who, when the old king was, was the favorite composer at Potsdam. All the flute music bearing his name was composed for Frederick the Great, whose influence on the flute music of his time was a very marked one. One might add to the royal list of amateurs the names of Mary, Queen of Scots; Marie Antoinette, Albert Edward, the English Prince of Wales, the Roman emperors Caligula and Titus, and many others, forgetting King David of Scriptural fame, a rather singular amateur.

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Spole of all that Liszt and the Wessendencks had done for Wagner, they were not able to bring about a public performance of his larger works. This was done by King Louis, who engaged for Wagner a theater. It is no exaggeration to say that had not the musical amateur, Louis II of Bavaria, existed, the world-to-day might be ignorant of the great culmination of opera as shown in the works of Wagner. The whole Wagnerian school might have been unknown, and the entire course of modern music greatly changed.

POETS AND LITERATEURS.

Among poets and literateurs we find many who have been musical amateurs, and some whose musical views have inspired great composers. Schopenhauer, the philosopher, was addicted to the flute, and his views on music tended decidedly to the melodic side; yet his writings led Wagner to his Trilogy and to his abomination of melody for the Melos, the measured recitative. Nietzsche was also weak upon the flute, and his views on music were both musical and literary. Queen Beatrix exerted her influence chiefly in the direction of violin playing, and many works on this instrument were written for her.

FREDERICK THE GREAT.

We have not space to dwell longer on royal

amateurs, but we may end our list with Frederick

the Great of Prussia. When crown prince, Frederick was always a skilled flute player. He showed his devotion to it by practicing at great risk, for his father, the half-mad Frederick I, wanted his son to become a soldier, and believed that no one could be that and a musician too. He threatened, if he ever caught the prince at flute study, that he would break the instrument over his head and hang his teacher. There is no doubt that he would have carried out both threats had he been able to do so during a secret practice hour in the palace the old king was heard approaching, the poor flute teacher, in an agony of terror, seized the flutes and music and climbed into the chimney—just in time.

That flute teacher was J. J. Quantz, who, when the old king was, was the favorite composer at Potsdam. All the flute music bearing his name was composed for Frederick the Great, whose influence on the flute music of his time was a very marked one. One might add to the royal list of amateurs the names of Mary, Queen of Scots; Marie Antoinette, Albert Edward, the English Prince of Wales, the Roman emperors Caligula and Titus, and many others, forgetting King David of Scriptural fame, a rather singular amateur.

Much could also be said of wealthy amateurs who have sustained and helped the great composers. The princely house of Esterhazy is interwoven closely with musical history in this matter. They helped to support Schubert in their careers.

In the same manner, Baron Heydecker and George

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THE ETUDE

MEMORY PAGES FROM MY MUSICAL LIFE.

BY CARL GOLDMARK.

Editor's Note.—Carl Goldmark, one of the most famous living composers, has recently published in the German musical monthly, "Die Musik," a series of interesting musical reminiscences. The following have been selected and translated as being those most likely to interest American readers.

WITH ANTON RUBINSTEIN.

I BECAME acquainted with Rubinstein at a very early age and met him whenever he came to Vienna, as he did very frequently. In the summer of 1860, he rented a villa near Vienna, and worked earnestly upon his opera, "König der Heide."

One day I went to see him with two friends, a violinist and a cellist. I had arranged to have him play in a Major trio. Rubinstein played the piano parts and when he reached the end, his word of criticism and advice to the young composer, was, "Play Mozart diligently."

That day we had coffee in the garden and discussed some of the Beethoven symphonies commentating particularly upon the lack of humor in later works.

Rubinstein sprang up and went to a neighboring garden and brought us a music box which played the theme from the last movement of the eighth symphony of Beethoven but in three-quarter or waltz time.

The result was highly amusing, and we all laughed heartily. We spent the remainder of the afternoon discussing musical problems and when evening came we returned to Rubinstein's "piano-room" (*Klavierzim*), Rubinstein, to our great delight, sat at the keyboard for some time and impishly, in his fantasies, which his unbroken imagination seemed to reveal without ceasing, to his musical consciousness. He again returned to the previously heard waltz time from the eighth symphony and commenced to make variations of his own in truly magnificent fashion; first, with a counterpoint in the bass; then, as a canon; then, as a four-voiced fugue, with a simple development; then, as a simple song or lied; then, in the original Beethoven form; then, in a little waltz, with the characteristic harmonies; and, finally, he played it with a grandeur of brilliant passage-work (trills, scales, etc.), culminating in a wonderful pianistic storm surging around the original theme. It was truly magnificent. I had never heard such a marvelous improvisation. Alas, the art of improvisation is apparently lost!

How Rubinstein played! Any one who never heard him play the D minor sonata or the second movement of the G major concerto of Beethoven, does not know what great piano playing really is. The memory of it remains in thousands of hearts. But how long can these memories last? Alas, they vanished all too soon.

Many are the memories of Liszt and Rubinstein at this time. I recollect an excellent story of Liszt, which he how once appeared in a small village. For some reason the hall was only one-third filled. Liszt, however, played as finely as though he had been playing for the greatest audience on earth. At the end of a particularly brilliant number the few auditors applauded vociferously. Liszt rose and went to the footlights and said:

"I am delighted that you were so much pleased with my work and I invite you all to go to supper with me."

Upon another occasion I heard Liszt and Rubinstein play the latter's variations for two pianos. Liszt idolized Rubinstein.

Upon another occasion when the building of the "Tonkunstverein," in Vienna was dedicated, there were present in the restaurant adjoining the building, a goodly number of noted musicians. Liszt, Rubinstein and Brahms sat at the same table. Someone referred to them as the "triumvirate"; whereupon, Rubinstein pointed to Liszt and said, "Cæsar"; to himself he said, "Brutus"; and to Brahms and said:

"Later we went to the home of Professor Julius Epstein, and immediately after the dinner we rushed to the piano room. On the piano lay works of Wagner and Brahms. This threw Rubinstein at once into a bad mood and he commenced to rail against the works of both. I said to him: "Your attitude is altogether wrong. You do not understand these keyboard works."

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The following rules were sent in by an enthusiastic Ermen reader, Mr. Ernest Lent, who has evolved them from his practical teaching experience.

1. Practice for results. Your object should be to accomplish as much as possible in the least given time.

2. Look for the proper condition of your muscles, learn to combine elasticity and strength in the right way. This is of such vast importance that the futility of a few rules, condensed into a paragraph, is apparent. Make sure that you are building on a correct foundation.

3. Find out what you need most. Concentrate on one problem until it is conquered. Then proceed to the next.

4. Turn your ear to discover imperfections in touch, rhythm, pedaling, etc. Be like the Irishman who said he would give a dollar if he could see himself walk on the other side of the street. The performer and audience at the same time. Realize that your ear is capable of infinite refinement, and also, through want of training and neglect, may be unable to make any finer distinctions. Keep your ear constantly active.

5. Practice in a slow form. When correctness and certainty is assured, work by degrees for increase of speed. Apply different forms of touch and dynamics to the same difficulty. View it from different points. You do not know a passage until you can play it absolutely without effort. As long as there is any effort in evidence, more practice is needed.

6. Use your brain. Find out why you cannot play a certain piece. By locating a difficulty you have half overcome it. Then use intelligence and perseverance in overcoming the other half.

7. Cultivate will power. Do not collapse in despair if after various efforts you do not succeed. But be sure the task is within your range. If you are not properly prepared for a difficulty, if you are not mature for it, select another task within your powers.

8. Review according to a set schedule until this requires a rest. *Repetitio est mater studiorum.*

9. Do not practice to excess one day and a little or not at all the next day. Manage to be regular.

10. Develop your powers for analysis and synthesis. Divide and subdivide. Then build up again into larger unities. After sufficient work in detail look for perspective. Get the bird's-eye view. And last, but not least, try to catch the undercurrent, the spirit of a composition; give flesh and blood to the spirit and life and individuality to the whole. Awake your dominant emotions, and let your good taste control them. And lo! you will grow into good musicianship.

STRENGTHENING THE HANDS.

BY FREDERIC HIRSH.

This student should never lose sight of the fact that the hand in order to be strong must depend upon a strong body, a strong arm, and a healthy circulation of the blood, as well as a good nervous system. Exercise of the arms and the muscles of the back is always desirable. If you spend hours at the keyboard exercising the fingers and fail to train the muscles upon which the fingers depend you are simply wasting valuable time. Massage the arms and shoulders, and when there is aches and pains, particularly in cases where there has been undue strain caused by the neglect to exercise these muscles. Strain resulting from excessive keyboard practice only too often results in ailments of the muscular and nervous systems resembling paralysis. Josef Hoffmann advises piano pupils to insure a good circulation of the blood by frequent baths and baths before attempting to practice. This, he says, may be done by means of alternately bathing the hands in hot and cold water. He states that a few minutes' treatment of this kind will often put the hands in better condition than a half hour of keyboard work.

"To engender and diffuse faith, and to promote our spiritual well-being, are among the noblest aims of music."—*Philipp Emanuel Bach.*

men. They are both strong minded, powerful thinkers, who can only see their own ideals. Rubinstein was very angry and said: "So you are one of them also. I know that you are already more famous than I am as a composer. My 'Queen of Sheba' and 'Landlich der Hochzeit' were then very successful, but before you write one work of real worth I will write a hundred." We laughed at this naïve position but I unarmed him with, "Rubinstein, you are nothing but a big child!"—in reality he was a great noble man.

WAGNER AND CORNELIUS.

Later I had the honor of meeting the famous composer, Peter Cornelius, for whom I have the warmest respect. His childlike naïvete, his deep emotional feeling, true, warm-hearted open personality, his high and enabling spirit were acknowledged by all who met him. He thought of me then as a young man of promise and later we became sufficiently intimate for him to address me with the German term of friendship, "du" (Thou).

One day Cornelius wrote to me and invited me to his home to read the first proof sheets of the piano score of "Tristan" and "Isolde" which Richard Wagner had just sent to him. Fortunately, Tausig was present to play this tremendously difficult work. Tausig was then still a young man with a marvelous technic and grasp. Cornelius sang all the parts as well as he could, but resulted in a kind of decamation of the real singing.

I waited for a moment what "Tristan" and "Isolde" meant in 1861! Since then our ears have become accustomed to the dissonances of Wagner, at that time, we younger men were all overwhelmed by the work. But in those days Mendelssohn was regarded as supreme among masters.

The piano was so bad, the instrument was so bad, and Cornelius' piano was missing—no one would call it singing—together with the rich, but sharply dissonant and unaccustomed harmonies of Tristan, produced an effect that was distressing in the extreme.

At the end of the first act I sprang up and said: "With all due respect to Richard Wagner, I simply cannot stand any more of his music. It is really splitting!" The rest were of the same opinion and so the piano was silently closed. Later Cornelius wrote Wagner, telling him that he thought that he had gone a little too far in "Tristan." Wagner's simple reply was, "Thou art an ass."

STUDY LIGHTER MUSIC IN THE SUMMER TIME.

BY CHESTER DUNHAM.

Years ago good old Jonson gave us all this command for the summer season:

"Go recreate yourselves abroad: Go sport." But recreation by no means mean that we must stop all work and simply loaf our time away. Recreation means to re-create, to make again. To loaf often means to waste time, opportunity and energy. A change of climate will refresh the mind and give the intellect a chance to repose this summer. The winter season, Dryden has called our attention to this important principle in this way: "Painters, when they work on white grounds, place before them colors mixed with blue and green to recreate their eyes."

Takes a very skillful teacher, indeed, to provide the right kind of musical recreation for the summer. No one wants to practice in summer quite as hard as in winter, and there is a professional necessity for practice in winter, so one only make a more judicious selection of their music, many of them could continue their classes all through the summer. Do you wonder that the teacher who lays out a program of Bach Fugues, Cramer Studies and Moschele's Etudes fails to keep up his pupils interest during the heated term. There are numerous pieces which embody technical difficulties in such a way as to make charming summer practice. The fascinating "Gymnade" ("Gymnade") is good, a staccato exercise as can be found. Moszkowski's works are filled with little gems of great interest to the teacher and pupil alike. A summer spent in accumulation of a few high-class salon pieces is far from wasted and it also gives the pupil a new respect for the good judgment and common-sense of the teacher.

"To engender and diffuse faith, and to promote our spiritual well-being, are among the noblest aims of music."—*Philipp Emanuel Bach.*

THE ETUDE



"WHO'S WHO" AMONG FAMOUS WOMAN MUSICIANS

II

Continuation of the Series of Condensed Biographical Notes Upon Celebrated Musical Women, Commenced in the Special "Woman's Issue," Published Last Month.

Holmes (Auguste). A composer of Irish parentage, born 1850, who has won high distinction in France as a poetess and as a composer of exceptional merit.

Hood (Helen). A contemporary composer, born 1860, a trio for violin, 'cello and piano is said to be the first work of this kind composed by an American woman.

Moncrieff (Mrs. L.). A contemporary English song writer.

Modeste (Mrs. Charles). An American composer whose song "Beware" was very popular in its day.

Needham (Alicia Adelaide). An Irish composer who has succeeded in preserving the characteristic Irish spirit in her songs and at the same time getting off the beaten track.

Norton (Mrs. Caroline Elizabeth Sarah). A talented poetess, whose songs and other works.

Orth (Mrs. L. E.). A successful American writer of children's teaching pieces and cantatas. She is the wife and pupil of John Orth, the American teacher.

Ostler (May). An English writer of popular piano pieces.

Park (Mrs. Rosalie). An American composer of cantatas and songs. "The Little Child, Didn't Cry" is one of the best known of her songs.

Kotzschmar (Mrs. Hermann). A well-known American teacher-writer on musical subjects.

A. L. (Mrs. Rudolph Lehmann). Mother of Liza Lehmann. Well-known composer and arranger of music.

La Mara (Marie Lipsitz). A German writer and critic of exceptional merit. Born 1827, Leipzig.

Lange (Margaret Ruthven). Born Boston, 1867. One of the foremost living among the women composers and musicians of America. Her works have been performed by the Boston and the Thomas Symphony Orchestras. Daughter of the distinguished pianist and teacher, the late Dr. L. C. Gottschalk. A half-sister of Louis Gottschalk. The latter composer has written much attractive music.

Polko (Elise). A German writer and composer; a friend of Mendelssohn, and a distinguished lieder singer. Born 1834, died 1891.

Pupin (Mme. A.). A contemporary American teacher, composer and author.

Quinn (Alice). A composer of characteristic songs. She was born at Limerick, Ireland, a medalist of the London Royal Academy of Music, and has been in America fourteen years.

Ramann (Lina). A German teacher, composer and critic who has earned enviable distinction, especially along pedagogic lines. Born 1833, in Berlin.

Riego (Teresa del). English song writer. A well-known English writer.

Ritter (Fannie Raymon). An American author and translator of exceptional merit and ability, who has also composed many songs, etc. She was born 1840, at Philadelphia.

Rowell (Alice). An English writer of popular dance music and songs.

MacFarren (Mrs. John). Born 1824, died 1895. She wrote much popular light music, was sister-in-law to Sir George MacFarren, the eminent English pedagog and composer.

MacLean (Mrs. William). A contemporary writer of songs which are very much in demand.

Magnie (Helena). American teacher and writer of valuable articles upon musical education.

Malibran (Maria Felicitas). This distinguished singer, born at Paris, 1809, was the mother of a number of songs. She died in 1861, when her first child had hardly begun.

Rogers (Clara Kathleen). An English writer of popular dance music and songs.

Marchesi (Madame de Castrone). One of the most distinguished vocal teachers in Paris. She was born in 1826, and has written a large amount of vocal exercises and solfège, besides her famous "Method." She is of German birth, her husband being an Italian.

Melville (Margaret). An exceptionally gifted American composer at present resident in Vienna. She was born in 1851, and has written a large amount of vocal exercises and solfège, besides her famous "Method." She is of German birth, her husband being an Italian.

Sainton-Dolby (Charlotte). A distinguished English pianist, who was born in London, 1821, and died 1885. She showed great ability as a composer of cantatas, songs, and also wrote educational works on singing.

Salter (Mary Turner). A well-known American song writer of the present day. The composer of remarkably original and individual works.

Sawyer (Hattie P.). An American contemporary composer of songs, etc.

Schumann (Clara Josephine). The wife of Robert Schumann and daughter of the well-known teacher; has written much of great value. Her music is of a highly interesting character. Born 1819, died 1866.

Scott (Julia Douglas). Was the author of such well-known songs as "Annie Laurie," "Douglas Tender and True," etc. Born 1816, died 1900.

Seiler (Emma). German teacher of voice, and writer, who has long been a resident in America. Siedler (Lillian Tait). A contemporary American composer of songs.

Shaw (Lillian). An American writer on violin, and author.

Sheppard (Elizabeth Sarah). The English author of "Charles Austerlitz," the novel dealing with the life of Mendelssohn. Born 1830, died 1888.

Smith (Alice Mary). English composer, born 1839, died 1884. Her many works show exceptional ability and are very ambitious in character.

Smith (Eliza). An American writer of songs. Smith (Fanny Morris). An American writer, musician and author.

Smith (Hannah). An American writer and composer whose literary works in connection with music have been authoritative and valuable.

Sutro (Mrs. Theodore, nee Florence Clinton). An American composer and pianist.

Szymonowska (Marie, nee Wolowska). Polish pianist and composer. Born about 1790, died 1831.

Temple (Hope). An English contemporary composer whose works have achieved great success. She is the composer of "My Lady's Bower" and other well-known songs.

Tunison (Lorraine). An American song writer of the present day.

Utschel (Maria von). A well-known American teacher, concert pianist, and author, at present doing valuable work in Washington, D. C.

Vannah (Kate). An American song writer and composer and poet who has earned a considerable reputation. Composer of the very attractive song, "The Breeze that Blows the Barley."

Ward-Goetz (Pauline Ferdinandine Goetz). The daughter of Manuel Goetz, who was born in 1818. She has written a number of beautiful songs, and has also made successful vocal arrangements of the mazurkas, waltzes, etc., of Chopin.

Wakefield (Augusta Mary). English composer, born 1833. Composer of popular ballads.

Walker (Bettina). An English author on musical subjects.

Walker (Ida). An American composer of distinction.

White (Maude Valerie). An English song writer who ranks among the foremost of her nationality. Many of her songs have achieved great popularity, and are widely sung both sides of the Atlantic. She was born 1855.

Wiggins (Alice C.). Wrote "Kindergarten Chimes" and other children's works.

Wood (Mary Knight). An American composer of songs, chamber music, etc., who has achieved considerable reputation. Born 1857.

Wright (Ellen). An English writer of songs whose "Violets" has become very popular.

Wurm (Marie). An English composer and pianist, born 1868. Her compositions are ambitious in character and originality and charm.

Zeisler (Mrs. Anna Blomfield). The distinguished American pianist is also the composer of some brilliant piano pieces. Born 1836, died 1895.

Zimmermann (Agnes). Born 1847. This talented German pianist has composed much music of importance, and has ably edited the works of Beethoven, Mozart and others.

(This series will be concluded next month with a list of celebrated woman Pianists and Violinists.)

THE ETUDE

PERSONALITY AND SUCCESS.

The interesting subject of personality has recently been discussed by Mr. W. J. Henderson in the *New York Sun*. Mr. Henderson says in part: "There is a gracious min'stry in the interpretation of a musical artist. Not only the content of composition attracts us, but also the spiritual riches of a musical nature. We often fail to believe that the artist can ever efface his personality. It would be lamentable indeed if he could. If, for example, the character of Hamlet could be so standardized that there was but one impersonation of it, we should indeed be weary of it. But what vitality is breathed into the character of Shakespeare by the marvelous variety in points of view which thinking factors have? The Hamlet of Bonn, the Hamlet of Wilson Barrett, the Hamlet of Murdoch, the Hamlet of Edwin Adams, the Hamlet of the younger Sothen, all have stimulated speculation as to the ultimate form of an interpretation, which happily for dramatic art, will never be ossified into a formula."

"Musical criticism has too often fallen into the error of advocating fixed standard of interpretation for certain works. The truth is that only limitation can be set beyond which lie incorrect representation of the interpretation of a composer. It is easy enough to say when a performance of the C major fantasia is utterly untrue to the artistic character of Schumann, but it is less simple to announce the attainment of the perfect utterance of the message of such a work."

VIRTUOSOS DIFFER.

"Paderewski and Hofmann do not play it in precisely the same manner. Franz Rummel has his own beautiful reading of it. Rubinstein doubtless played it according to his own theory. The present writer never heard his reading, but the conjecture is safe. It is equally safe to say that no lover of Schumann's music can have the interpretation of this wonderful composition standardized so that a mechanical piano can standardize it."

"The varying angles of view of any one work are the possible differences in musical temperament, or to come down to undeniable fact, to differences in artistic character."

"The interpretation is part and parcel of the personality of the artist. True, sometimes we get more of the artist than of the composer. That is an undesirable projection of personality on the other hand, if no personality whatever that none of the emotion of the composer will do so either. The artist cannot be the same instant

"The personalities of musical performers are always interesting, but the lamentable tendency of the times fosters the exaggerated practices of personal journals, to study them off the stage. The public effort is directed altogether too much to getting at the private personality of the artist, not to the part of him he gives out through art."

PADEREWSKI'S PERSONALITY.

"Again, take the case of Ignace Paderewski. His piano playing is the expression of a beautiful artistic personality. His probabilities are that those who are acquainted with him know the man do not know that Paderewski the pianist is only that man plus technician. Paderewski would have been distinguished no matter what calling he had chosen."

"He is an artist of great and aesthetic force. He is a man of wide and solid culture. He has a living acquaintance with the literature of Germany, France, Russia, Italy, England and America. He has been a student of philosophy; his knowledge of the doctrines of Schopenhauer, for example, is as vital as water and far less misleading."

"He is an observer of political progress and is one of the extremely few persons who actually know something about the political complexion of the United States. Those who have traveled much in Europe and conversed with well informed Europeans know well how rare it is to find anyone who has even an faint notion of the nature of the government of this land and of the political constitution of its people."

"Paderewski speaks fluently French, German, English and Russian and knows Italian. He is in the best and highest sense of the term a citizen of the world; but behind his breadth of information and liberality of view there lies the splendid force of a poetic imagination. In fact this is the domi-

nant power of the man's nature, and it is its rule which transmutes all music for him into the language of ideal beauty."

"It is the custom of those who fail to understand the wonderful charm exercised over the public by this man to refer to his power as something hysterical. Hypnotism is a happy hunting ground for critics. If Paderewski's art did really have the cunctive value of suggestive therapeutics, it would be best applied to healing processes in precisely those quarters where its hypnotism is most discussed."

MAGNETISM.

"The truth is that the magnetism which the man sends out into the auditorium when he is playing is the wireless communication of his inner poetic vitality. The potency of the message is increased by the mental grasp and cohesion put into it by the vigorous mind and liberal outlook of the artist."

"So long as the pianist who plays the absolute music sends out into the auditorium the message of an eloquent and sympathetic interpretation of the work of a great master he is acting strictly within the province of his art. When he utilizes the creation as a material for the exploitation of his personal personality he is, however, interpreting it but striving only to make it frame for himself, then he must be condemned. The same law applies to the operatic performer, and the inexorable operation of this law condemns the sensational singing of so many opera favorites."

"It is the rigid application of this law which relegated the pianist to the left side. Pachmann had a singularly interesting personality, but it was warped and distorted, and his playing of the music of Chopin simply as a parade ground for his critical censure of Pachmann used to give much pleasure to his admirers, who felt the influence of his playing."

"For any one to assert that the personality of the artist should entirely be effaced or that it should never be considered as a factor in his art is foolish. Under the direction of a wise and lofty mind the personal force and bent are potent for great good in interpretative art."

HOW BEETHOVEN WROTE HIS OPERA "FIDELIO."

"The following is taken from an excellent article entitled 'The Beginnings of Romantic Opera' by Mr. Rupert Hughes, which appeared in *Smith's Magazine* for January."

"Is opera one work represents Beethoven's whole composition? And that came perilously near oblivion."

"It was produced in three different versions

with the different librettos and four different

overtures before it was safely established on the

side of the dead-line. There is a noble lesson for

perseverance in these stories of immortal opera, and at the same time a discouraging proof of the

element of luck."

"The twice 'seated' 'Leonore' in a new dress under the name of 'Fidelio,' reached the stage for the third time in Vienna on Dec. 23d, 1814. The opera has never since been long forgotten. Yet two months after its first performance we find Beethoven complaining: 'The directors of the theatre are so contentious that, contrary to their faithful promises, they have once more given my opera without thinking of giving me any share of the receipts. What receipts I get are more properly to be called deceits.' In 1815 he tried to sell the opera in England for thirty ducats, about seventy-five dollars; but it was not done there till seventeen years later, when the composer had been dead five years."

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THE ETUDE

A POPULAR ERROR ABOUT THE LISZT RHAPSODIES.

BY EDWARD BAXTER PERRY.

Some of us are rather tired of hearing certain musicians and know-it-all amateurs denounce Liszt as a composer because of the Hungarian Rhapsodies. Personally I have two objections to this criticism, first because I am myself exceedingly fond of the Rhapsodies and second because Liszt did not write them.

The Hungarian Rhapsodies are not Liszt's music. They are gipsy music. How such an error can persist so long and be so wide-spread is incomprehensible, when Liszt never claimed to have composed any of them, and never lost an opportunity of stating the contrary, and even published a volume of original Hungarian music, explaining in detail just how and when and where he derived his music and arranged and presented to the public under the title of the Hungarian Rhapsodies, and why he so named them.

It can easily be seen that a certain class of musicians and dilettantes know little of Liszt Rhapsodies are popular, and wishing to "announce" their own taste, as classic rather than popular, have formed the habit of condemning Liszt and his Rhapsodies together beneath their notice.

Now, one may or may not like Liszt as a composer, but it is evident that his Rhapsodies are based on his original compositions, which are many and meritorious, not on his arrangements and transcriptions. One may approve or disapprove of the Tambourine March for example, but the credit or discredit of that composition belongs to Wagner and not to Liszt, who simply made a piano arrangement of it.

In the same way one may or may not like the Hungarian Rhapsodies and has a perfect right to express his opinion, but in doing so he is passing judgment, not upon Liszt, but upon the music of the gipsy race, which furnished the melodies, rhythms, moods, and whole musical content of the Rhapsodies.

The most that can be said is that Liszt himself considered the gipsy music of such interest and value that he spent years in collecting and publishing a large block of it in his twenty Rhapsodies, and some of these Rhapsodies are not named with it, it was worth while. He visited the gipsies in their tents and at their camps by day and by night, winning his way into their confidence as far as outsiders have ever done, acquiring a knowledge of their language and character beyond that of any other musician, returning to, catching by ear, collecting, studying, arranging those fragments of strange melodies and harmonies which he calls the "Tone Epic of the Gypsies."

The gipsy type, so wild, free and original, was very familiar to Liszt, as to many of the rest of us, and he undoubtedly has a strong hold upon the world at large and upon our musical temperament, in particular. Witness the prominence and frequency with which the gipsy appears in poetry, in fiction, in painting, in music and on the stage, and also the unparalleled popularity of the Rhapsodies.

Nevertheless, I am well aware that there are people, very able, scholarly, estimable people, to whom the gipsy type is not congenial, but rather alien and antagonistic; and these people will never like the Hungarian Rhapsodies. They should recognize however, that the cause for their dislike is not because Liszt is no composer, but because persons of gipsy music do not appeal to them.

Those who feel their hearts swell and pulses quicken, in listening to this music, are only thrilling in sympathy with the gipsy blood. Let them enjoy their Rhapsodies in peace, and above all let them remember that persons who condemn Liszt as a composer on account of the Hungarian Rhapsodies, are not thereby asserting their own superiority, as they suppose, but are simply exposing their ignorance of the compositions in question. May this paragraph come to the notice of all such.

Unless a composer be sure that in pushing into print he will not only add to the chemistry, but also enrich the quality of existing music, he had better wait awhile and study more. For what is the use of reproducing ideas which we can draw fresh from the fountain head?—Schumann.

GIVE THE PUPIL A CHANCE.

BY MADAME A. PUPIN.

At two hundred notes a minute: that is, eight, as fast as it began.

One might think that a child would rebel at playing repetitions of a short scale, but at first, counting four to each note, she is busily watching her fingers, and later on, when by repetition the finger motions become somewhat automatic, she is wondering how she is going to play the increased speed the metronome is indicating to her, but it seems to go easier instead of harder, and becomes quite interesting if not excited over her progress. By this method the pupil is taught to think that frequent repetitions lead the thought in a groove as it were, and show how to study other passages.

Practice is playing the same thing in exactly the same way until the right habit is formed; until the passage goes of itself. So teachers may take pride on the hard work of their pupils, but let the pupil play along with the metronome at different speeds, even if it should be no more than two measures and repeated sixty times. The pupil will play that passage better in the few minutes spent on it than in weeks of practice at home in the way most students practice, and to see herself doing a thing well will not only give her pleasure, but increase her faith in herself. Having conquered a difficult passage in a short time in a certain way the student will adopt this way of conquering other passages.

These are some of the ways to give the pupil a chance to do more of the work and ease the labor of the teacher.

JUDGING PIANOS.

BY DR. HUGO RIEHMANN.

BAD instruments have either only a small tone, or a dry, jarring, jingling, metallic, or even a grating rough tone. We especially frequently find instruments in which the high notes are woody and without brilliancy, and the low notes hollow, or clattering and powerless. To judge of an instrument by its tone we must first of all have it put perfectly in order.

A substantial guarantee for obtaining a good instrument is of course the name of a manufacturer of world-wide repute, but unfortunately it is of course to pay for this guarantee. There are firms enough, however, who, though not of world-wide repute, nevertheless construct excellent instruments and are trying to obtain a competent pianist, whose advice will not only guard him from deception, but also from unnecessary expense. But many instruments are blameless, and it eventually prove not durable, because the wood employed was not sufficiently dried, or on the other hand was dried too quickly. The only way to guard against such experiences, unless one prefers buying a dear instrument of a celebrated maker, is to have the durability tested. But for the worst evils, such as the warping of the key, or even of the sounding-board, the manufacturer is often less at fault than the purchaser; for instance if the latter gives the instrument an unsuitable place where it would be exposed to damp, or to frequent sudden changes of temperature.

It should at least be insisted upon that the instrument does not stand in immediate contact with a damp wall, nor at an open window, and care must be taken to close the cover when the instrument is not in use. This precaution prevents both the unnecessary accumulation of dust, and also the rapid rusting of the strings, which so readily follows if the window and the piano-cover stand open in damp weather. Frequent tuning of the instrument lies less in its interest than in the education of the player's ear, which is materially weaker if the instrument is not at the normal pitch. Therefore it is better to be recommended to let an instrument act so long in pitch that one day it is found necessary to have it raised a semitone throughout. This cannot be done without eventually damaging the instrument. Therefore the tuner should not be suffered to restrict himself to making the tuning of the instrument pure in itself merely, but he should exactly to concert-pitch.

Teachers would find it easier for themselves and more agreeable to their pupils to go over less ground, but in a more thorough manner. For example, I give a child at each lesson, a scale of eight notes to play; for three lessons she played it R. H. ascending and for the next three lessons R. H. descending.

She began with the metronome at 100, and counted four to each note; moving the metronome's weight until it reached 200, or 100 with two counts to each note. It then advanced to 100 with one count to each note, and ended at 100 with two notes to a count. In this exercise there were seventy-five repetitions, but it began at twenty-five notes a minute, and ended

I REGARD music not only as an art whose object it is to please the ear, but as one of the most powerful means of opening our hearts and of moving our affections.—Gluck.

THE ETUDE

Short Practical Lessons in Theory

By THOMAS TAPPER

CONNECTING CHORDS AND MELODY WRITING.

BY THOMAS TAPPER.

we are somewhat familiar. They may also be employed as melody. For example, the C major triad may appear in either of the following forms. [See A (harmony) and B (melody).]



(2) Answer the following questions. They form an individual review and they are serviceable with a class.

Define triad, major.

2. How many varieties of triads are found in the major scale?

3. Construct each of these triads on G.

4. How many common tones exist between triads a third apart? A fourth? A second?

5. What, (as a rule), are the two concluding triads of your exercises?

6. Why are consecutive fifths and octaves undesirable?

7. How may they be avoided?

8. Why are octave progressions in piano compositions not bad?

9. Look up the root-meaning of Soprano, Tenor, Cadence.

MORE ABOUT MELODY WRITING.

The key and the meter should be constantly varied until the student feels equally at home in any part of the practical tone-range. Write the melodies in a music book and keep them for future study. Write abundantly, make it a never-failing daily habit. Keep to the four measure structure until all its possibilities seem to have been mastered. Use them in the best possible order and effect. Have these corrected and study the corrections earnestly. This practice will convince the student that immense variety is possible with simple means.

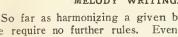
ABOUT ANALYSIS.

All instrumental music, particularly that with which the young pianist has to do, is vocal in every part. Even chord masses possess a melodic tendency. Hence, make it a practice to sing every part of the music you play. Sing the melody, the inner voices, the accompaniment, and everything. All the mysteries of expression become clear from this study. It will teach you why the tone-balance in the various registers, properly observed, produces a beautiful effect. It will free from foreground in the background, and will teach values, light and shade, and prevent one growing into a "right hand pianist." This proves that good music, however simple, has something to say everywhere; that the relative vocal value of parts is at the basis of all true performance, and that the hands must be so educated that every finger becomes a singer. This will raise simple music to a high level and it will teach us that music is not susceptible of such study, whose structure is so loose and inartistic as to present no trace of this vocal quality throughout, is, strictly speaking, not music at all, and consequently it is not capable of eliciting a true taste. Thus, two great benefits accrue:

(1) We learn to love the best, and, (2), know instinctively when a piece of trash is before us.



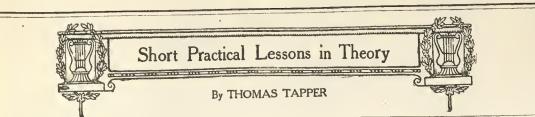
MELODY WRITING.



APPLICATION.

(1) The following bass melodies should be harmonized, following the rules given in this lesson. First, note the stepwise progression in the bass.

A few years ago quite peaceful life came to an end for me. I have been powerfully drawn into public life; as yet I have formed no decision in its favor, perhaps rather, against it—for who can escape from it? I have been a soldier, a man who should be a soldier, though once one of the most fortunate of soldiers, had not the demon taken up his abode in my ears. Had I not read somewhere that a man ought not of his own free will to take away his life so long as he could still perform a good action, I should long ago have been dead—and, indeed, by my own hand. Oh, how beautiful life is, but for me it is ever poisoned.—Beethoven.



**Self-Help Notes on Etude
Music**
By P. W. OREM

FIRST TARANTELLA—S. B. MILLS

S. B. Mills (1838-1898) was one of the most popular of the older school of pianists. Although of English birth he spent the better part of his professional career in America. He was for many years soloist at the New York Philharmonic Concerts, and was a popular performer from Boston to Mason, to whom his "First Tarantella" is dedicated. It is one of his most popular works. It is a brilliant concert piece, the passage work very much resembling that to be found in some of Dr. Mason's works. Although somewhat difficult in places this piece is well worth the time and energy of the player. If the fingering given be carefully followed the passages will all be found to lie well under the hands, and a little diligent practice will bring them out. A crisp, clean touch and facile execution are demanded throughout in order to bring out the sparkling quality of the piece. One's finger technique cannot fail to be materially benefited by the mastering of compositions of this type.

SCARF DANCE—C. CHAMINADE.

In the new edition of this remarkably popular piece we have added the composer's second part, "Dance of the Veil." These two movements are taken from a larger work, "Scarf Dance." The titles, "Scarf Dance" and "Dance of the Veil," are sufficiently characteristic to convey the composer's intention and to call up the necessary picture. Mme. Chaminade's own directions for playing the two movements are as follows:

ACROSS THE MEADOW—H. E. RICHTER.

This is a well-written teaching piece of easy grade. The sprightly melodies are tastefully harmonized, and the rhythms are well varied. The left hand has more to do than is usually assigned to it in pieces of this grade. The movement is that of a slow waltz.

**WALTZ OF THE FLOWER FAIRIES—
MARIE CROSBY.**

This is an easy teaching piece, which will prove popular with young students, and which contains good teaching material. The passage work furnishes good finger drill and there is an interesting variety in tonality not usually found in pieces of this grade. It should be played in strict waltz time at a moderate speed.

SPANISH DANCE—G. EGGEGLING.

This is a brilliant, characteristic dance movement, somewhat in the manner of Moszkowsky. It should be played with fire and dash, in rapid but rather free time. The piece represents one of the typical Spanish rhythms having a distinctive character of its own. These themes should be learned by heart. Mr. Eggegling is a prolific writer of interesting teaching pieces, artistic and well made. Many of his works have achieved great success. This Spanish dance would make an admirable recital number for a good third-grade pupil.

QUARTET FROM "RIGOLETTO"—VERDI.

There are certain melodies and musical excerpts which seem immortal, possessed of perennial popularity. One of the foremost of these is the "Rigolletto Overture." In the case of other similar numbers this piece is certainly the best sung, arranged for almost every possible combination of voices and instruments. Singularly enough, piano arrangements of intermediate difficulty and without variations are scarce. Hence the appearance of this new arrangement of the famous "Quartet." Arrangements of this nature help to familiarize one with the piece and bring it into the unbound pleasure to many. This arrangement will be found satisfactory in all respects. It follows the original closely, yet lies well under the hands and is thoroughly pianistic. It should be played with much expression, bringing out the themes carefully with singing tone.

VALSE ROSE—PIERRE RENARD.

This is a graceful and brilliant waltz movement in the modern French manner. The first theme should be played with a languorous swing and with the *tempo di moto*; the second theme should be taken at a somewhat accelerated rate and in strict time. This method of treatment creates good contrast. This is an excellent number for the recital or the drawing-room, and it might even be used for dancing.

THE VOCAL NUMBERS.

Two new songs may be found in this issue, both of unusual excellence. "Woolly Brown's 'Th' Acacia Tree'" is an artistic song of great merit. The vocal part suits the text absolutely and the piano accompaniment is picturesque and effective. This song requires a finished style and attention to rhythmic detail.

C. C. Robinson's "April Fooling" is a delightful ensemble song, suitable, also, to be sung as one of a group

THE ETUDE

DANCE OF THE JESTERS—I. TCHAKOFF.
This is a jolly six-eight movement suited to the summer holiday season and useful for a variety of purposes. A piece of this type requires a rather exaggerated accentuation. Particular attention should be given to all the composer's dynamic signs and other marks of expression. These help to give character to the composition. The three themes are well contrasted and each should be given a distinctive tone coloring.

CARNIVAL MARCH—T. BONHEUR.

This lively movement is of the type known as "parade march." Such numbers are useful for school marches, drills, calisthenics, fraternal society work, etc., in addition to their value as teaching pieces. "Carnival March" is an excellent representative of its class. Play it in steady time, with strong accentuation, not too fast.

TORCHLIGHT MARCH—MAURICE ARNOLD.

This is one of a set of characteristic pieces by an accomplished American composer who has not previously been represented in our *ETUDE* pages. While of easy grade, the pieces contain some difficult and interesting material and have ample interest. The fire and drum imitation is particularly good, and the "retiring" or "dying away" effect at the close is very cleverly managed. Play this piece in the military manner, with bold accentuation and full tone. This would make a good recital number for a group of advanced second grade.

ACROSS THE MEADOW—H. E. RICHTER.

This is a well-written teaching piece of easy grade. The sprightly melodies are tastefully harmonized, and the rhythms are well varied. The left hand has more to do than is usually assigned to it in pieces of this grade. The movement is that of a slow waltz.

**WALTZ OF THE FLOWER FAIRIES—
MARIE CROSBY.**

This is an easy teaching piece, which will prove popular with young students, and which contains good teaching material. The passage work furnishes good finger drill and there is an interesting variety in tonality not usually found in pieces of this grade. It should be played in strict waltz time at a moderate speed.

NAPOLI (FOUR HANDS)—HENRY PARKER.

This is a brilliant duet, by the popular English composer. Originally a violin piece, it has been cleverly and effectively arranged, by the author, as a piano duet and, also, a piano solo. The parts for two pianos or four hands are well balanced, both containing interesting parts. The piece should be taken at a rapid pace and should be played with a rather theatrical manner, the finale being worked up in the style of an operatic number. Strive to imitate the color and sonority of an orchestral performance.

**JUBILANT MARCH (PIPE ORGAN)—
T. E. SOLLY.**

This is a useful organ number, suitable for a postlude or general recess. It is not at all difficult to play, and the pedal part is unique. The registration is such that this march might be made effective on organs of even limited scope. A good march, dignified yet melodious, is always a welcome addition to the repertoire of an organist.

**SOUL OF THE NIGHT (VIOLIN AND
PIANO)—W. WELLS.**

This is a melodic and expressive nocturne affording ample opportunity for displaying the singing qualities of the violin and requiring a sentimental treatment on the part of the player. It must be played with breadth of phrasing and warm, rich tone. Considerable freedom of time is allowable.

THE VOCAL NUMBERS.

Two new songs may be found in this issue, both of unusual excellence. "Woolly Brown's 'Th' Acacia Tree'" is an artistic song of great merit. The vocal part suits the text absolutely and the piano accompaniment is picturesque and effective. This song requires a finished style and attention to rhythmic detail.

C. C. Robinson's "April Fooling" is a delightful ensemble song, suitable, also, to be sung as one of a group

of short numbers. The melody reminds one, somewhat, of the old English style. This song should be played in a precise yet jaunty manner, with careful attention to diction. The piano accompaniment with its characteristic figure divided between the hands, is pleasing and interesting.

In both these songs the piano accompaniments are out of the ordinary. While neither of them are at all difficult, both need attention on the part of the player and are well worth study. The value of a really good accompaniment is becoming more generally appreciated.

FORCING CHILDREN TO LEARN MUSIC.

BY OSCAR HERZBERG.

RECENTLY a number of piano teachers discussed privately with me, it is desirable that children who have no love for music, or even have some contempt for the art, should be forced to learn music.

It was agreed that such students generally fail to give attention to what is told them, and when the teacher has finished the lesson never go near their instruments until it is time for the next lesson. Each lesson is a matter for fault-finding and scolding. No improvement or advance can possibly be obtained by students of this kind. The teacher becomes indignant and disheartened, and the parents of such children are led into further useless expenditure, or are amazed to find that their money has been entirely wasted. In some cases, when the teacher informs the parents of such a pupil of the true cause of failure, it results in "spanking" for the child—which, of course, does not increase his love for music—and often the teacher is in the case in disgust. Very often, too, the dislike for music, engendered by such experiences in the days of childhood, remains permanent, and in such instances it would surely have been better to have the little child begin to show some interest in music before taking lessons.

One of the teachers taking part in the discussion suggested that a knowledge of music is not an absolute necessity, as is a knowledge of the English spelling and other such factors of modern life. He considered that the desire on the part of parents to have their children instructed in music is a most natural and legitimate, in cases where no response to the wish is induced by the children, it is not wise to press the matter. A love for music cannot be produced by harsh methods.

The discussion moved on to the subject of inadequate teachers. Many instances are found of children who show a genuine love for music, and desire to learn, whose future is destroyed by teachers with poor methods. There are many teachers who lack the knowledge of educational nature and psychology, which is the basis of all true pedagogy. In such hands, the faint spark of musical genius which might have been fanned into a blinding flame is destroyed, and the child is looked upon as incapable of developing his talents, and of taking advantage of the opportunities placed before him. It will never be known how many of the younger students it is the fate of their teachers lack the ability to teach successfully along the dangerous paths which lead to achievement.

Another member of the conference offered the opinion that instructors in music who discover that their pupils are not studying are false to their principles if they do not inform the parents of the fact that their children are not attempting to learn. Such teachers, he believed, accept fees under false pretenses. The truth will inevitably leak out, sooner or later, and the result is bound to be detrimental to the instructor. In this way large sums of money are spent by parents for which no adequate return is obtained from music teachers.

Virtuosity is, after all, but a high development of the natural gifts of the hands, to which, in a lessened form, everyone is habituated from childhood from the pugilistic to the juggler, from the juggler to the virtuoso, can meet with a suitable food for education which will be marked out long before that point of art strike home.—Annette Hullah.

THE ETUDE

To William Mason

FIRST TARANTELLA IN A FLAT

S. B. MILLS, Op. 13

THE ETUDE

A page of sheet music for piano, featuring ten staves of music. The music is in 2/4 time and consists of measures 101 through 119. The key signature is B-flat major (two flats). The music is highly technical, with many sixteenth-note patterns, grace notes, and dynamic markings such as *ff marcato*, *legg.*, *cresc.*, and *ff*. Fingerings are indicated above the notes, such as '1 2 3 4' and '5 6 7 8'. The piano keys are labeled with numbers 1 through 8 to indicate specific fingerings for certain notes.

152

tempo marcato

rall.

ff

dim.

f

ff

oresc.

f

pizz.

p

rall.

tempo off

D.S.

CODA

p

marcato

ff

eresc.

marcato

ff

B.L.B.

THE ETUDE

NAPOLI

TARANTELLA-FANTASIA

Allegro con spirto M. M. $\text{♩} = 144$

Secondo

HENRY PARKER

* After D. S. go from here to Finale.

THE ETUDE

NAPOLI

TARANTELLA-FANTASIA

HENRY PARKER

Allegro con spirto M. M. $\text{♩} = 144$

Primo

* After D. S. go from here to Finale.

THE ETUDE

pa tempo

Secondo

cresc.

con passione

Vivace

dim. e rall.

ff

p

D. S.

Meno mosso

ff molto rit.

p sostenuto

rall.

pa tempo

cresc.

ff con passione

dim. e rall.

Allegro

ff staccato

p

cresc.

f animato

ff

Allegro

a) These abbreviations mean that the chords are to be repeated as in the preceding measure.

THE ETUDE

pa tempo

b Primo

f con espress.

sostenuto

Vivace

dim. e rall.

pp

ff

D. S.

Meno mosso

p sempre legato

rall.

pa tempo

p con espress.

sempre legato

ff con passione

dim. e rall.

Allegro

ff

p

cresc.

f animato

ff

Allegro

b) This abbreviation means that the notes are reiterated as in the preceding measure.

THE ETUDE

NEW EDITION

SCARF DANCE
DER SCHARPENTANZ
Scène de Ballet

Allegro M.M. = 54

*p*legato

cresc.

dim.

delicatamente

cresc.

dim.

p *rubato*

atempo

cresc.

dim.

Dance of the Veil
Andantino

M. M. = 84

marcato

THE ETUDE

ben cantando

vibrato

cresc.

dim.

poco rit.

vibrato

cresc.

rit.

a tempo

dolce

cresc.

p.l.h.

Poco piu allegro

cresc.

dim.

rit.

Tempo I.

pp

poco rit.

Allegro

dim.

p

rit.

D.C.

THE ETUDE

SPANISH DANCE
SPANISCHER TANZ

GEORG EGGLING, Op. 159

Energiel M. M. = 132

THE ETUDE

WALTZ OF THE FLOWER FAIRIES

MARIE CROSBY

Tempo di Valse M. M. = 60

* Repeat first part of Trio; then, go to the beginning and play to Fine.

THE ETUDE

QUARTET FROM "RIGOLETTO"

VERDI

Transc. by H. ENGELMANN

INTRO.
Moderato

THE ETUDE

Dolce con espress.

CARNIVAL MARCH

THEO. BONHEUR

Tempo di Marcia M. M. = 108

THE ETUDE

VALSE ROSE

PIERRE RENARD

Tempo di Valse M. M. $\text{d} = 50$

Valse

p dolce

last time to Coda

legato

rit.

Con anima

THE ETUDE

f

ff

p crescendo stringendo

f

fz

p

finale

f marcato

Maestoso

ff

rit.

fz

THE ETUDE

DANCE OF THE JESTERS

INTRO.
Allegretto M. M. $\text{♩} = 112$

DANCE

IVAN TCHAKOFF

THE ETUDE

TRIO

p

cresc.

Fine of Trio (D.C.)

mf *cautiously*

Ped. simile

cresc.

D.C. Trio

* Play first part of Trio; then, go to the beginning.

ACROSS THE MEADOW

AUF DER WIESE

H. ERNST RICHTER

Allegro moderato M. M. $\text{♩} = 50$

p

4 5 4 3 4

Fine

marcato

*D.C. **

marcato

dim.

D.C.

TRIO

* From here go to the beginning and play to Fine; then, play Trio.

THE ETUDE

TORCHLIGHT MARCH

MAURICE ARNOLD

Tempo di Marcia M.M. = 112

THE ETUDE

TORCHLIGHT MARCH

MAURICE ARNOLD

Tempo di Marcia M.M. = 112

p cresc.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 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THE ETUDE

JUBILANT MARCH

PIPE ORGAN

T. EDWIN SULLY

Con spirito M.M. = 116

MANUAL

PEDAL

Sw. Full. 2d time. Gt. Full to 15th (Sw. to Gt.)

1st time 8' & 16' (Sw. to Ped.)
2d time Gt. to Ped.

Ch. (or Gt.) Soft 8' & 4' (Increase 2d time)

Fine

rit.

Sw. Oboe & St. Diapason 1st time

TRIO Gt. Double Flute 2d time

Ch. Dulciana 1st time

Sw. Soft 8' 2d time

Ped. Soft Bourdon (Couplers off)

add 4' with Tremolo 1st time

Gamba in Great 2d "

D.S. rit.

tempo

D.S. rit.

* From here go to § and play to Fine: then, play Trio.

* From here go to § and play to Fine: then, play Trio.

THE ETUDE

SOUL OF THE NIGHT

NOCTURNE

Violin and Piano

Arr. by N. L. Frey

VIOLIN

PIANO

mf dolce

mf dolce

A saite

poco

cresc.

cresc. poco piu mosso

f

HENRI WEIL

THE ETUDE

ad libitum

very broad poco rit.

mf dolce

dolce

A saite

rit.

a tempo

cresc.

rit.

a tempo

cresc.

D saite

dim.

p

f

p

f

very broad

dim. rall.

dim. rall.

THE ETUDE

APRIL FOOLING

DENNETT STEPHENS

Con moto

My love has eyes like Ap-ril skies, There's Ap-ril in her laugh-ter, And if she frowns in
delicately

lh.

meno mosso

mood-y wise, Fair smiles come dimp-ling af-ter To know my fate, in du-bious state, I

lh.

meno mosso

rall.

round a-bout her hov-er, And yet I can-not hate the rogue — I can but love her!

colla voce

a tempo

Last night to me a sin-gle kiss, She gave in sweet con-

a tempo

lh.

trit-ion, But when e-namoured of this bliss, I begg'd its rep-e-tition, She

lh.

THE ETUDE

CLARENCE C. ROBINSON

poco

turn'd on me, The co-quette gay mischief her spir-it rul-ing, "Nay, nay, you've had e-nough," she said, E-

poco

nough of A-pril fool-ing.

poco accel.

stringendo

p

TH' ACACIA TREE

SINCLAIR WARBURTON

(By Permission)

Allegretto grazioso

MARY HELEN BROWN

mf

dim.

stenando

p

Yon-der 'neath the sweet A-ca-cia tree, Where the jas-mine blows; Where the night-in-gale in

tranquillo

cresc.

ec-sta-sy Love's the kash-mire rose: Where the world is mel-o-dy, Tun'd in fra-grance well.

p

8

THE ETUDE

33

teneramente *rit.*

Where the orange flow'r bid us wed, my love doth dwell.

a tempo *cresc.*

p a tempo *cresc.*

Saf-fron beds are burst-ing in - to flow'r Far on Be - la's hill; Per-fumes waft to woo thee

cresc.

p *f* *dim.*

in thy bow'r. When the night is still; Ah! ca - ress - es

colla voce *dim.*

p *f* *dim. e rit.*

long, With my love I send to thee in sweet - est song.

colla voce *pianiss.* *accel.*

f poco piu mosso *f*

When the sea-son's rose is full - est, My heart goes forth to thee; Ah! 'tis then I'd be with thee, love,

rall. *dim.* *cresc.*

'neath th' A - ca - cia tree: 'Tis there I long to be.

rall. *dim.* *p* *mp* *cresc.* *f* *rall.* *dim.* *p* *mf* *cresc.* *ff*

colla voce *f*

THE TEACHERS' ROUND
TABLE

Conducted by N. J. COREY



HINTS FOR YOUNG TEACHERS.

I am teaching a class of fifteen, and as I find tinued *in*

Y helpful hints in the ROUND TABLE, will ask
you questions!

So long as you keep this spirit, and con-
to search for the best in the interests of your
and do not settle complacently down in the
a routine that is never deviated from, whether
will be dull or bright, you are sure to progress.

at the music in the two books be your guide-line in procedure. After the student has been thoroughly conversant with the principles set forth in the first book of Mason's "Touch and Tie," which you can teach by dictation if you like, take up the systematic practice of the scales set forth in the second book of Mason. In the case of the third grade the arpeggio section should be introduced. For students in the first grade Book 1, you will find a suitable one in the "Three Part" book, which contains one note in each measure. You will find a suitable one in the "Three Part" book, which contains one note in each measure.

THE APPRECIATION OF MUSIC.

building up the musical taste. For this reason he should use every endeavor to cause your pupil to realize that Bach is not study material in any sense of the word. Even this has its difficulties, for, if in the beginning, he is asked to study because his music is beautiful to play, he may be so stimulated that he will be obliged to practice strenuously, especially as parents are very fond of with the child in this direction. But in order to understand that Bach represents a style of playing that develops an independence of fingers in playing that it is impossible to gain in any manner, he may become interested in practicing his music. Then you must constantly talk about Bach's value and influence in the world since, and the esteem in which he is held by all musicians, and eventually he may come to realize that Bach is great. But, if you don't know Tanglewood would be glad to hear the results of your experiments tried along this line. They are of great interest to many of our readers, teachers, and, if any, have had such experience.

When you speak of university study, do you mean conservatory? The universities do not music in the ordinary sense of a technical universal habit of human nature to ridicule that which is not understood. I have, however, known many of the most violently derisive to become eventually most ardently enthusiastic, simply because they were placed in a position in which they

in piano playing, etc., but rather take up genetic and historical musicology, history, and piano playing study in composition. Theory teaching for this is left to the conservatory or private teacher. As to whether it is by a conservatory or private teacher is very much a question of individual taste and preference, these are the two best ways in which any good teacher can teach you.

If a student goes to a conservatory, it is usually because he wishes to study with a teacher who is well known for his individual ability, who is a member of the conservatory faculty, or, being informed as to who the best teachers are, relies on the conservatory to provide him with the best training. Unless you are far removed in your studies from the conservatory, as for the conservatory, its full program of study is laid out for a number of years, year beginning in the autumn and lasting four years. Complete courses that terminate in graduation are hardly be laid out for summer work, as one is too limited. The preferable form for you to take is the conservatory, as it gives you the best training in music, and the best training in music is the best training in life.

THE ETUDE

THE MUSIC TEACHER'S COMPETITION.

BY GEORGE C. BENDER.

[The following is from Mr. Geo. C. Bender's forthcoming work entitled "Piano and Music Lessons," and has to do with one of the most important aspects of the teacher's work.—EDITOR'S NOTE.]

practice daily in their technical work. Then again the Bach fugues scarcely attract the attention of the average audience; indeed, it wonders why so simple a piece without any time should be played, and you know that they are of advanced difficulty.

A great composer does not endeavor to invent difficult passages, but simply reproduces effects that he conceives in his mind. That they are difficult when play is a secondary consideration. Whether they are beautiful or not is a question for the highly-trained audience to settle. Untrained listeners may not be able to comprehend them in the least, or not until after several hearings. Your literary professor, whom you mention, may find extraordinary beauty in the words of Chaucer. Although you perhaps can make nothing of them, yet you may be much offended if you should hear them for my pupil. Can you give me a few suggestions for simple work? There will be fifteen or twenty in the class.

ELEMENTARY HARMONY.

"Will you kindly tell me what you can do in elementary harmony? I am sorry for my pupil. Can you give me a few suggestions for simple work?

There will be fifteen or twenty in the class.

To be successful with such a class you will need to proceed in the slowest and most careful manner, on the principle of "one step at a time." A good number of elementary students have trouble in taking up harmony, because, in the first place, it is not made simple enough, and in the second, because new steps are taken before the previous ones are thoroughly understood and assimilated. Scales and intervals, for example, should be dwelt upon until completely mastered. The scales should be worked at until they can be constructed and written with ease, as well as spelled orally. The interval is very important, and should not be dropped until the student is perfectly perfect in it. If you have a class the student should recite in turn, like a spelling bee, until each can spell any scale correctly and quickly. Intervals should be treated in the same manner. The easiest rule for learning to determine intervals is as follows: Conceive the lower note as the two as the tonic of a major scale. If the upper note belongs to that scale, the interval will be major or perfect. If not in the scale, the interval is minor, diminished or augmented, according as the upper note is higher or lower than the natural note of the assumed scale. For example, take the interval from F natural to C flat in the key of G flat.

In conclusion I would say that a knowledge of technical difficulties, as such, does not indicate a person's enjoyment of music, but that general knowledge which we term musicianship, certainly does enhance our appreciation. If this were not true, all culture, along any line, would be for naught. A pianist may desire to watch a virtuoso's hands, in order to learn what he can, or observe his manner, all peculiarities in his use of the hands. Aside from this, the deeper a person's appreciation of music, the more he will desire to watch the mechanism, except for the foregoing reason. If he is only absorbed by the mechanism it is doubtful if he is getting much of the real beauty of the music. The aim of music is certainly to please the ear, but there are all grades of cultivation in this appreciation. Music being an art, its relation to the ear, the ear must be related to its beauty by a great deal of listening. Those who have not listened much are not likely to enjoy much, in the same manner as the person who has never read anything but the cheap novels of the day is not likely to care for literature. The joke of the whole day is that most of the very highest literary training and appreciation are as untrained and unappreciative as the ordinary street ragamuffin when it comes to high class music.

TREBLE AND BASS.

"I am always very much interested in your Round Table Department. Will you kindly give me your opinion on the following question? Is it better to teach each staff separately to beginners, or to teach the great staff as a whole? Have you any method which is most used by the leading teachers?"

It is the practice of most teachers to teach each staff separately. You will find this method of instruction both better and to be taught on the principle of one thing at a time, which is an important one in elementary instruction. The argument of those who teach in the opposite manner, however, is plausible, viz.: That it is better that the pupil from the very start associate each hand with the staff that will use it most.

It is a fact, however, that most teachers admit that after the pupil has had proper drill in right finger motion, his first attempts in reading notes should be such as to distract his attention as little as possible from his fingers. The quality of his finger action is likely to deteriorate at once when he fixes his attention upon the notes, and the teacher during that time is obliged to exercise the greatest care.

To comprehend art is not a convenient means for egotistical advantages and unfruitful celebrity, but as a sympathetic power which unites and binds men together; to educate one's own life to that lofty dignity which floats before talent as an ideal; to open the understanding of artists to what they can and should do; to rule public opinion by the ascendancy of a higher and thoughtful life, and to kindle and nourish in the minds of men enthusiasm for the beautiful which is nearly allied to the good—that is the task which the artist has to set before him.—List.

THE ETUDE

THE PIANO SOLO AT "THE CLUB."

BY PHILIP DANIESEN.

BE CONTENTED WITH YOUR WORK.

BY FRANCIS LINCOLN.

Most parents, when asked whether they intend to have their little ones follow in their footsteps and take up the same vocations that they have been engaged in for a lifetime, smile a kind of bitter, grim smile and retort, "Not I. I can help it; it's the failure, and almost always among the failures, of life and its reason for their failure lies in that smile. They have never been happy in their work. Robert Louis Stevenson says, 'I know what happiness is, for I have worked.'

There is nothing more natural than a person identified with his lot. Musicians are particularly prone to feel that they might have been much more successful in some other line or occupation.

They continually want to change their work. They forget the compensations that music affords and look with envy upon some man with more visible opportunities.

At the same time the very man who imagines that Fortune has been unkind to him in placing him in an occupation with what seems to him limited opportunity.

AVOID DULL TEACHING PIECES.

BY CAROL SHERMAN.

"I would recommend to every young man to set his heart upon some central purpose, and to cleave to it until the end. Yet, if he is forced into un congenial work, let him not sulk and sorrow, but be up and at it with conscience-care, knowing that it is the first duty of a man to be made useful to his country. He may be made useful to his country, and it may be used to the enrichment and enlargement of this very experience, to fit him for the work of his heart's desire."

"It is the monotony of our lives that hardens and deadens the tissues of mind and body. Monotony is a short-cut to the grave. Every man needs the creative in his life no more than he needs the re-creative. The maker needs to be re-made."

"So, if I were shaping my life anew, I should add to my chosen vocation a collateral employment as a recreation; for it is not idleness alone that rests one: it is change of attitude, a new change of direction, a new interest."

"So, on a collateral employment for my spare hours would help to keep me out of ruts—help to square my thought with the multifrom world about me. I happen to know a learned jurist who adds a delicate joy to his life in the practice of his profession. He is more of a man for keeping these sky-lights on the upper air."

"Not I should not wish to alter my choice. I wish only that I had been able to add to my life the art of music in some of its forms, together with a more persistent practice of some out-of-door drill, side by side with my literary career."

"When business depression lowers you in come, don't imagine that you are the only one afflicted. Your worry is slight beside that of the financier whom you have envied."

"When your musical manuscript comes back from the publisher, and from time again, don't imagine that you are the only one who is unfortunate. You have either not found the right market or you have something to acquire in the way of musical skill or a knowledge of the demands of art and the public."

"When pupils with whom you have worked indefatigably for years appear ungrateful for your labor, consideration and sacrifice, do not imagine that you are alone in the imposition practiced

upon you. Pupils have been doing this sort of thing for years. You have the satisfaction of knowing that the disloyal pupil possesses certain mental and moral frailties which often prevent her reaching success. Lawyers lose clients just when the client's suit is on the verge of victory."

"If you have waited for years to gain a select class of pupils and are obliged to witness the superficial triumph of some charlatan who has not worked half as long, look around you and you will find hundreds of similar instances. Remember that Steibelt was at one time held higher in musical estimation than Brahms and that the career of Offenbach was once considered by the Parisian public preferable to the music dramas of Richard Wagner."

He contented with your work. Your lot is probably not any harder than that of your co-workers in other professions. You do not have time to consider the work. Walt Whitman used to pray that he might never be called a "whimperer." That would be a good prayer for the musician who imagines that Fortune has been unkind to him in placing him in an occupation with what seems to him limited opportunity.

THE PIANO SOLO AT "THE CLUB."

BY PHILIP DANIESEN.

The audience began *clap! clap! clap!*—rather louder and louder, and above it all could be heard *rustle, rustle, rustle, rustle*, and *claps, claps, claps*. The piano began to play, and the *clap! clap!* stopped on the stool. Then she arose and began to roll up the stool, which let out a protest of rasping squeaks as though it were afraid the young lady was going to take it head off. She finally sat down again and began, and the *clap! clap!* stopped. *Woo-oo!* Among the audience and least aware of this, a few moments on a few of the brilliant conversations.

The first group was made up of some girls of about eighteen who are keeping time to the music with their mouths full of gum.

"Oh, Miss, ain't she dressed in terrible bad taste, with that red waist and blue ribbon?"

"Terrible. If I were her I'd be ashamed to appear in public like that."

"She thinks she can, but she don't know what about the coat at her belts, but I hold the holds them away."

"Yes, all over the keys they move, and her arms, too. Look at her sway her body back and forth. She thinks she is somebody."

"Oh, girl, that is Mr. Slick sitting over there, that fellow with the flower in his coat."

"There he is. Perhaps she thinks she'll make a hit with him."

Here the girls began to giggle. In the next row sat a gentleman and two matrons.

"How do you like it?" asked one of the man.

"It may be fine," answered the gentleman, "but it's too bland classic for me!"

"She don't play like my Sal," said the other lady; "she ain't got the right expression!"

"By the bye, do you know what will make my jelly jell, Mrs. Tomkins? I've had it well kept from rusting during the long winter across the ocean, and after its arrival in New York the much drier atmosphere caused the woodwork to crack. For nearly forty years the piano remained in the Astor family; then it went into the possession of the father of the late G. Alex. Emery, of Boston. On the death of Mr. Emery, Sr., the piano was taken to his son, and on his removal from Boston to Portsmouth he took the highly treasured instrument with him. At his death it passed into the hands of Mr. Gray.—*Music.*

when I heard a band play, so you see I was quite musical, but I did not have the opportunity she had. If she keeps up, I'll educate her in Europe."

"I wonder if Mrs. Bluster is here. My son she'll be jealous of that girl. You know her daughter never could do nothing."

"It ain't in everybody," replied her husband.

Prof. Thumper, the young lady's teacher, sat still further back and announced to everybody, "I am here to show that I am a bright girl that she had taken two years; that he had a marvelous technical system all his own, and that he would be pleased to call on a few more select people to engage new pupils, but that he was so terribly busy that he had hardly time to eat. He also did good work with his business card.

In the row, some distance from him, sat some young men, and this was what I heard:

"That one kept a pretty good pace."

"The brown one is a dandy."

"She's a fine one. I'd bet on her any time."

"What could it all mean? It did not seem musical. One of the boys told me there was going to be a horse race to-morrow at a certain amusement park. What a lack of musical appreciation! Poor Miss Belinda Crescendo—but here I was startled by an especially loud shower of dominant and tonic notes, which emanated from the piano."

Then a final crash—Silence a second and the piano solo is finished. *Clap! clap! clap! clap! clap! clap!* The audience are applauding vociferously. *Hypocrites—Art Connoisseurs, or what are they? Down the aisle a bouquet of flowers comes sailing, and the *clap! clap!* begins once more.*

Belinda Crescendo seems very happy and elated. The fat gentleman arises and exclaims, "We all enjoyed your delightful music so much, Miss Crescendo—Will you not respond to the encore?"

But that seems quite a superfluous request. Miss Crescendo has already seated herself on the piano stool again, resolved not to be cheated out of such an opportunity to display her remarkable talent.

Let us tarry no longer. What does it all mean?

Miss Belinda has begun her musical career. Her audience is on the whole enthusiastic and is musical and critical if not cultured.

What more could be wished?

OLDEST PIANO IN AMERICA.

America's oldest piano is now owned by Mr. Charles W. Gray, of Portsmouth, New Hampshire. It was built in London, by Johann Zampi, in 1763, and twenty-one years later, was brought to the United States for John Jacob Astor.

It was with much difficulty that the strings were kept from rusting during the long winter across the ocean, and after its arrival in New York the much drier atmosphere caused the woodwork to crack.

For nearly forty years the piano remained in the Astor family; then it went into the possession of the father of the late G. Alex. Emery, of Boston.

On the death of Mr. Emery, Sr., the piano was taken to his son, and on his removal from Boston to Portsmouth he took the highly treasured instrument with him. At his death it passed into the hands of Mr. Gray.—*Music.*

"Mendelssohn was a man of feeling, but his feelings were rather refined than deep. His temper pointed rather to the tender than the pathetic."—*Fr. Niecks.*

Department for Violinists

Edited by ROBERT BRAINE

Violin Interpretation

By MISS MAUD POWELL

In the July issue of THE ETUDE, which was devoted to "Woman's Work in Music," there was an article edited by a woman for the first time during the twenty-six years existence of the magazine. Miss Powell, the renowned American violinist, honored our readers with a special article on "Violin Interpretation," of which the following is a continuation.

Listen to every great artist, whether pianist, violinist or singer. Listen over orchestra, or a string quartet, when ever possible, and it may be nothing more than a revelation of some fault or trait to be avoided. Nothing more, did I say? Nay, that is a great deal, for the "doubts" are all-important.

Don't doubt.
Don't drag.
Don't bury the passage work.

Don't scratch.
Don't play absent-mindedly or carelessly.

Don't leave the hair at either the point or the bow, thereby curtaining possibilities in phrasing.

Don't leave out the accents and other marks of interpretation.

Don't forget that rhythm is the first and most vital element in all arts, and most obviously so in music.

Don't lose the tempo.

Don't overlook the vibrato. Don't use the same vibrato in an eighteenth century composition that you would in an intense dramatic modern piece.

Don't let the composer's meaning, especially in the classics, unless on the very best authority. And let me say right here that the dictums of cultivated talent are safe to follow than the unperfected outbursts of genius. Young Elman, for instance, in law, would be safe to follow the spiegelled tone of his Tchaikovsky Concerto. No one approaches him, it seems to me, in that school of composition. But the distortion of tempo and the liberties taken with text were terrible to me.

With all my admiration for the amazing, the unaccountable genius of the boy, I cannot bring myself to accept his interpretation of the Beethoven Concerto. Beethoven's style is too strong for complete self-expression. Rather is this concert an art expression of perfect line, perfect poise, perfect beauty; a noble thought, nobly conceived, a thing for all time, pure, true, complete.

Don't let the violinist be your guru. You will sink in if you allow yourself, that your soul will be ground down by the wheels of routine, leaving nothing but a mere mechanism with no interpretative energy.

On the other hand, the violin teacher will find it an excellent idea to call his pupils together as a class from time to time to explain some of the things in violin playing and care of the violin and bow, which can just as well be explained to a whole class as to one individual pupil. The average violin student in our schools takes only two or three lessons per month. Often these lessons are of only thirty minutes' duration, which is the average in most of our leading conservatories and colleges.

Indeed, don't expect your teacher to do your work for you. Your teacher cannot provide you with talent, nor with brains, nor with character. Your teacher can only be a guide and an inspiration. The teacher, however, should know, the care of the violin and bow, how to put strings on, how to take care of the violin, how to tune the violin—one of the most difficult things which the young violinist has to learn, etc. etc. In addition such practical instructions the teacher might read some interesting article on violin playing or some such thing.

In regard to keeping the fingers down after the note which the finger has produced is no longer being used, a rough general rule would be to keep the fingers down as long as possible and so hold them until it is necessary to remove them in order to produce different notes.

Many pupils who have not been properly taught, in many passages do

so procure the best violin, bow and strings that your means will allow and behaves you then to keep them in as good condition as possible. No complaint of the instrument is an accusation; you cannot get something out of an indifferent instrument, you will probably get relatively little out of a good Cremona. Don't blame your instrument. Keep the lime-light of criticism focussed on you.

Occasionally, a good instrument will produce better results than the hands of talent than a poor one can. It will also teach the ear to seek beauty in tone. And it will stir the imagination. While telling you not to complain, I warn you nevertheless, that increasingly strive for something better. It is better to be satisfied. The artistic spirit never ceases to reach out for greater perfection. Strive for a more and more beautiful tone and crave a better and more perfect instrument to produce it. Every time opportunity offers, play a violin that is better than your own, and seek therein new possibilities of tonal beauty. By this I do not advise experimenting in public. Play the violin you are accustomed to when you play before the public.

Turn quietly. By using a little anti-slip preparation, or by treating the pegs with soap and chalk, you can keep them in good condition. They should not stick fast and then jump suddenly. When you put on a new string, see that the peg stops (when the string is at pitch), at a convenient angle so that you get a purchase on it with your left hand, and turn it until the tuning is correct from that position. Turn with the point of the bow, producing a soft, clear tone. When the weather is unsuprising or strings are new, tuning may be troublesome, and must be done with a firm stroke of the bow, but generally, specially in cold weather, it should be done easily, quietly and without fidgeting. Indeed, if it were possible, it would be well if tuning in public could be avoided altogether.

NECESSARY ASSEMBLIES.

The violin teacher will find it an excellent idea to call his pupils together as a class from time to time to explain some of the things in violin playing and care of the violin and bow, which can just as well be explained to a whole class as to one individual pupil.

The average violin student in our schools takes only two or three lessons per month. Often these lessons are of only thirty minutes' duration, which is the average in most of our leading conservatories and colleges.

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It is astonishing how greatly extra instruction and interest on the part of the teacher is appreciated by his pupils and their parents. Many a teacher has established a large business by such means. The teacher who gives his patrons the impression that he grades every minute spent in their behalf ought not to expect to succeed.

KEEPING THE FINGERS DOWN.

There is probably no mistake more frequently made by the violin student in the fundamental technic of the left hand than removing the fingers not in immediate use at times when they should be kept down. Many violin teachers fail to turn out pupils with good left-hand technic because they fail to insist on this point rigidly from the start.

When a scale is played on the piano the pupil removes the finger from the key the instant the next finger strikes the following note. Not so in the case of the violin! The technic of the two instruments in this regard is completely opposite. In playing a scale or the violin the fingers are held firmly on the strings as they are played measure by measure, until it is necessary to remove them to pass to the next string. The following example of the scale of G major illustrates this important point, the dashes following the fingers indicating how long each finger should be held down:



In this scale it will be noted that no finger is removed until absolutely necessary, in order to play the next note. This is his fundamental rule. "School" Haber, Ries, Professor of the Royal School of Music in Germany, indicates what fingers should be held down, and for how long, throughout the entire work, the second portion of the work devoted to exercises in the higher positions being especially valuable to the student in acquiring a correct school for the left hand in this respect. Prof. Ries, in his general report for the left hand, says: "In order to obtain an unimpaired technique and true intonation in the different positions (shifts), a quiet attitude of the left hand and a timely keeping down of the fingers upon certain notes

BEGINNERS ON THE VIOLIN invariably lift up each finger as soon as a different finger is to be employed, just as they would in playing a scale upon the piano. The teacher must combat this tendency with great care, or it will be impossible to produce pupils with a good left-hand technic. There is nothing better than practicing scales as the pupil can remember easier to keep his fingers down upon certain notes.

In regard to keeping the fingers down after the note which the finger has produced is no longer being used, a rough general rule would be to keep the fingers down as long as possible and so hold them until it is necessary to remove them in order to produce different notes.

Many pupils who have not been properly taught, in many passages do

DOUBLE AND TREBLE WORK because they take each finger off the string the instant the note it has produced is finished. This is especially noticeable in the arpeggio work, and it is really laughable to see the vast amount of extra fingering which the novice does without being any the wiser for it.

Take the following arpeggio passage for instance:



The correct way to play this passage is to continue to place the fingers used in playing the string at the beginning just as if the first notes were written in chord form. The passage can then be executed with the bow alone as it is not necessary to move the fingers at all, and they should be held down throughout the entire passage.

In this successive half-note passage, a hasty taught pupil will often raise the finger from each note as soon as it has been played, making it necessary to put the finger down again as soon as it is again needed.

Excellent exercises for teaching the pupil to hold his fingers in arpeggio work are the arpeggio exercises, No. 10 to the Keyes' Studies of Op. No. 86 in the first book of the Hermann Violin School. Both of these are in the first position. Kreutzer No. 28 is also an admirable study for the same purpose.

The principle of keeping the fingers down as far as possible is of especial importance in playing in the higher positions. The finger which is held down is, to borrow a term from dental science, a "retaining point," and assists the hand in holding tight to the position of the player in the top. Failure to do this is one of much the bad intonation of pupils in the higher positions, as many of them seem to be unable to grasp the importance of this method.

Many of the later editions of the standard studies, such as Kreutzer, Fiselli, Rode, etc., have these "retaining points" marked throughout the entire work, and it is certainly an excellent idea, for if the teacher will see to it that the pupil observes all these points, making them when necessary, he will surely attain a good enough technic.

C. L. Ries, in his report, says: "If you will use the three-quarter size violin, the full size seems too large for him. Much injury is often done by forcing a pupil to play on a violin which is too large for him.

R. H.—The only way to clean the interior of a violin thoroughly is to take the top off, but this can only be done by a violin repairer. If you do not wish to do this, the next way is to put a half-teaspoonful of clean rice in a violin rotary motion, turning the violin first top and then bottom side up, until every part is thoroughly cleaned. The rice can then be shaken out of the violin through the soundholes, and will bring much of the dust out with it.

F. E.—The repairer did right in refusing to put new varnish on your valuable old violin. Unless the varnish has been worn or scraped completely off, an old violin should be left in its original condition. No one can give you an opinion as to your violin but a skilled expert.

M. M.—You will find some admirable exercises for the second as well as for the other positions in Hermann's Violin School, Vol. 1. These exercises will prove about the proper grade of difficulty for one who has studied as long as you have. If you have only studied in the third position you ought to study the third position before the second, as in shifting the

Answers to Violin Questions

positions used are 1-3-5, etc., 2-4-6, etc., as a general thing.

D. S. M.—If your bow hand is unsteady, try practicing long tones. Play the scales, counting twenty in slow tempo to each note, and it will likely correct the difficulty, or at least greatly reduce it.

S. T. R.—Many violin teachers have their pupils take up the study of the third position before the second, although there are eminent teachers who teach the positions in their regular order—first, second, third, fourth, etc.

MODERN VIOLINS TESTED IN AMERICA.

In a recent issue of THE ETUDE mention is made of the new Cremona violins, which have elicited such enthusiastic opinion from many of the foremost violinists of the day. These violins have recently been tested by some American connoisseurs, and the opinion seems to confirm that of the European virtuosos. THE ETUDE in the past has given considerable attention to Dr. Grossman's discoveries, and his finished product is evidently an indication of the scientific excellence of his theories. The prices of these instruments range from \$1500 upwards.



LET US TELL YOU HOW

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THE ETUDE

Department for Children's Work

Edited by

C. A. BROWNE

THE BOYHOOD OF SOME FAMOUS PIANISTS.

C. A. BROWNE.

So accustomed are we to the use and abuse of the pianoforte that we seldom stop to consider that this is the outcome of a steady and systematic growth from age to age and that it has a long and distinguished genealogy which stretches far back into the dim and distant past—and continuing down through the days of the Greeks and Roman harps and lyres, which were struck with a quill or a little stick of ivory or polished wood called a *psaltery*.

FRANZ LISZT.

"Three things," said Mozart, "are necessary to a good performer, and he pointed to his head, his heart and the tips of his fingers—meaning that we must have intellect, sympathy and skill in technique."

These gifts were united in the fair-haired, blue-eyed Hungarian lad who was born on October 22, 1811 in the village of Raiding, and was destined to become the greatest and most adored pianist of all time.

His father, Adam Liszt, was a good performer on the piano and violin. For some time he held an office under Prince Nicholas Esterhazy, and in this way came in personal contact with Haydn and with Beethoven, who endeavored to induce Liszt to conduct his orchestra.

From earliest childhood the little Franz showed a special fondness for the piano, and, thanks to his father's careful teaching, he made his first public appearance at nine years of age when he played a concerto by Ferdinand Ries and a fantasia which he had composed himself.

LOUIS MOREAU GOTTSCHALK.

It is a somewhat singular fact that the first American pianist to attain distinction in Europe should have been also the first to introduce Chopin's music in America. At that time our country was in the very beginning of its artistic growth. Chicago was a swamp, and St. Louis a small town; when, in 1820, New Orleans got a little, the first to become the piano teacher in America. The father, Edouard Gottschalk, had come to this country in his youth, and, settling in New Orleans, had married a French Creole lady. Louis was the only of their children to show any interest in the piano, and when from home would write very clever, lively letters to his mother, of whom he was extremely fond. But music was not permitted to interfere with school work, so he was sent to New York, and, to the delight of the conservatory, when the director of the conservatory at Warsaw came to know Chopin he observed: "Let this young alone. He has extraordinary gifts. He will develop an originality which has never before been equalled."

SIGISMUND THALBERG.

The history class will be able to remember the year of Thalberg's birth by the date of one second in the year England was born.

He was born on the 7th of January, which made him about three months younger than his great Hungarian rival, Franz Liszt. And although his compositions are not in vogue at present, he was a great pianist, and an incomparable master in the musical world for more than forty-five years. He was the son of an Austrian nobleman, and his inherited talent for music must have been noticed at a very early age, for the boy was given instruction before he had completed his sixth year. His first teacher was Mitag, to whom he owed the wealthy and rich and mellow tone of his playing. From this man the future great pianist passed to the care of the future composer of the "Last Hope." He was a prodigy, and one of the most notable virtuosos of the age. The boy also studied the theory of music with Simon Sechter, an eminent contrapuntist. Although Thalberg was not yet ten years old, he astonished his hearers by the great precision of his fingers. And he mastered the

first invitation came from Spain. And when Louis Gottschalk, an artist from the then land of musical savages, arrived at Madrid he was made a guest at the royal palace, a quite like the things that happen in a fairy story.

HANS GUIDO VON BÜLOW.

This distinguished German pianist possessed one of the most prodigious musical brains ever on record. It enabled him to perform unheard-of feats, both in conducting and in playing the piano. It is stated that he memorized every score written by Beethoven and Wagner. And it was his proud boast that he could give twenty recitals, each requiring two hours, entirely from memory.

Von Bülow was born at Dresden, in 1830, and, strange to say, showed neither talent nor delight for music. His earliest years were not accounted for, but he maintained a severe blow upon the head as a child, and others maintain that it was after a long illness that musical gifts came to him in a marked degree. Both stories may be true, for the blow might have caused the illness. When he was three years old he was taken to Berlin by his father, Friedrich Wicks, that wonderful piano teacher, the father of Clara Schumann. And it was Wicks who patiently laid the foundation for the great musical success which came to von Bülow later on. For he was not a natural phenomenon. His parents considered music, not as a future profession, but merely as a pastime. So at eighteen, in 1848, he was sent to Leipzig to study law. But he also kept up his musical studies, had lessons and contemplated under a paper called *Die Abendpost*, in which he defended the new school of musical doctrines led by Wagner and Liszt. In 1850, when he heard the opera of "Lohengrin," he was so moved by it that he gave up the study of law, and, to his father, and placed himself under the advice of Wagner. The next year he went to Liszt, at Weimar, and studied pianoforte playing with him. Many of his compositions have been published and his art criticism has been published in various editions of some of the piano works of the great classical composers. For instance, in Beethoven's Sonatas you will find his explanations very helpful. Twice von Bülow visited this country, and exhibited his piano in musical genius and his eccentricities. One of his tours had to be shortened on account of his peculiarities. The strain of playing every day was too much. It was at this time that some wag wrote the burlesque rhyme:

"One wants but little von Bülow,
One wants but little long."

VLADIMIR DE PACHMANN.

This Russian pianist is acclaimed as one of the greatest of present-day artists, and is an eccentric as talented. The best interpreter of Chopin—yet he feels annoyed that the public seems to associate him so invariably with the music of that master. "For," he says, with characteristic modesty, "I love all music and I play all music equally well."

He was born at Odessa, a city and seaport of South Russia, on the north-western coast of the Black Sea, which fell to Austria in one of the various partitions of Poland. His father was the son of a professor in the public schools of that town, and his tale for music attracted the attention of Carl Mäkili when he was eight years old. The gift of the boy is shown by the fact that two years after he walked all the way to Odessa to see Joseph, who gave him play. He was from that the boy received his first musical instruction. In so many cases it is the mother who is the earliest

teacher, and has all the responsibility. At Odessa, when Louis Gottschalk, an artist from the then land of musical savages, arrived at Madrid he was made a guest at the royal palace, a quite like the things that happen in a fairy story.

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IGNACE JAN PADEREWSKI.

It will interest the little country boys and girls to find that the wonderful Paderewski was born on a farm, too. He is very beautiful and expensive, one of his own now, but very different, probably, than the one he was at his birthplace in Westerhessen, Russia, which was the place of his birth on November 6, 1860. While his parents were not wealthy, they were in comfortable circumstances, the father being a gentleman farmer of some wealth.

When he was three years old his father was "expelled" and was banished to Siberia by the Russian government; and although his exile did not last long, he came back much broken in spirit. From him the child inherited high culture and a love of music, but unfortunately the mother, whom he received into the musical nature which has made him famous died while he was yet an infant.

A recent biography states that talent showed itself early, and it is said that the youngster would climb to the piano stool and try to play before being given a tonic while the candle was lit. The great distances in the country made it almost impossible to secure a good education of any sort; and when Ignace began to study music six years ago, his teacher was a fiddler who could not play the piano, and, as Ignace was not up to the mark, he gave him the name of his life, "an old teacher of the instrument was engaged to come once a month to the farm, and he taught the boy and his sister to play simple arrangements of operatic airs. When he was seven years old Paderewski wrote a set of Polish dances. At twelve years of age he went to Warsaw, where he was able to have regular music lessons at the conservatory. He studied harmony with Ropuski, and the piano with Janotka, the father of Natalie Janotka. When sixteen years of age he made a tour of Russia, during which he played his own compositions as well as those of others. But as yet he possessed little of his present technique. For two years after his return to Warsaw he continued to study at the conservatory, until eight years of age he was made a professor of music. As he says: "I had to work very hard. I gave lessons from morning till night."

There is much more to be added to the story of his struggles, and of how at last he came to study under the remarkable Leschetizky.

MORIZ ROSENTHAL.

The boy who was to become the rival of Paderewski was born in 1862, at Lemberg, one of the finest towns of Austria, and capital of the province of Galicia—one of the ancient principalities of Poland which fell to Austria in one of the various partitions of Poland. His father was the son of a professor in the public schools of that town, and his tale for music attracted the attention of Carl Mäkili when he was eight years old. The gift of the boy is shown by the fact that two years after he walked all the way to Odessa to see Joseph, who gave him play. He was from that the boy received his first musical instruction. In so many cases it is the mother who is the earliest

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EMIL SAUER.

Called the bravura pianist on account of his extraordinary execution, Sauer is a living example of what can be accomplished by sheer hard work and strength of character. Born at Potsdam, Germany, in 1862, the same year as Rubinstein, he received his earliest musical training from his mother. And it was at her desire that he made a life-study of music and abandoned that of law, for which he had originally been intended. When he was nine years old he was accepted as a pupil by Anton Rubinstein, that master musician who scarcely looks nine years old, who could not yet reach the pedal of a piano. At the age of twelve he came to Berlin, and settled down to continue his education.

When he was sixteen, his father, old Wicks, was "expelled" and was banished to Siberia by the Russian government; and although his exile did not last long, he came back much broken in spirit. From him the child inherited high culture and a love of music, but unfortunately the mother, whom he received into the musical nature which has made him famous died while he was yet an infant. A recent biography states that talent showed itself early, and it is said that the youngster would climb to the piano stool and try to play before being given a tonic while the candle was lit. The great distances in the country made it almost impossible to secure a good education of any sort; and when Ignace began to study music six years ago, his teacher was a fiddler who could not play the piano, and, as Ignace was not up to the mark, he gave him the name of his life, "an old teacher of the instrument was engaged to come once a month to the farm, and he taught the boy and his sister to play simple arrangements of operatic airs. When he was seven years old Paderewski wrote a set of Polish dances. At twelve years of age he went to Warsaw, where he was able to have regular music lessons at the conservatory. He studied harmony with Ropuski, and the piano with Janotka, the father of Natalie Janotka. When sixteen years of age he made a tour of Russia, during which he played his own compositions as well as those of others. But as yet he possessed little of his present technique. For two years after his return to Warsaw he continued to study at the conservatory, until eight years of age he was made a professor of music. As he says: "I had to work very hard. I gave lessons from morning till night."

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OSIP GABRIELOWITSCH.

His playing is such as to excite the greatest enthusiasm. This, with a most brilliant technique, has given him the nickname—a second Rubinstein. His father was a music teacher, and he was born in St. Petersburg, January 26, 1878, is the youngest of four children. The family is very musical, and at four years of age Osip was singing in a great many Russian folk-songs. Gabrielewitsch studied in St. Petersburg. They were great friends, and Gabrielewitsch spent much of his time with Rubinstein for years. In fact, it was on the advice of the celebrated Anton that Osip was started at piano playing at the age of six. And from that time on, Rubinstein had the direction of his musical education. At the competition for the prize of the most devoted hero-worship of which he is capable. And when Rubinstein died, in 1894, the lad, who was then in London, was in Weimar, where he remained for some time. His first concert tour was not very successful, but in 1884 he went to Liszt, at Weimar, where he remained for some time. His first appearances met with such favor that his career as an artist may be said to date from that time.

TO THE CHILD WHO ONLY WANTS TO PLAY "DANCE MUSIC."

TO THE CHILD WHO ONLY WANTS TO PLAY "DANCE MUSIC."

BY LEONORA SILL ASHTON.

THE ONE AMBITION of many children taking piano lessons is to learn two-step dances and marches. The reason for this is easy to see. The ear loves rhythm, and it is the clearly defined "catchy" movement of these pieces that makes them attractive to children. There is such a maze of melody and musical ideas in the left hand, and sometimes going into the left, that it demands all one's thought.

You would not be satisfied to learn to read only a few words in the English language that sounded well to the ear. You would be able to read history and poetry and fiction—anything. For the same reason do not confine yourself to one style of music, but endeavor to know something of all styles.

you will never find "classical" pieces dry or stupid again.

Look at Schumann's *Albums for Children*, Opus 68 and Opus 15. Perhaps you have not seen them; then buy a copy and have found them worse than scales and arpeggios. It is because you have not taken the trouble to listen to what they say.

Certainly there is nothing very slow or tiresome about the "Merry Peasant" (*Fröhliche Bauern*), if you think of the dancing in the left hand, or a song that some tiller of the soil is singing as he comes home from his work. You will see plainly a picture which existed in the mind of Schumann when he wrote the little piece, and which the sounds of the music should awaken in your thoughts.

Or the "Memories" (*Erinnerungen*), a composition much quicker in tone and thought than the first. There are long, slow arpeggios in the left hand as an accompaniment, and a beautiful melody in the right, wandering up and down, and changing from one thought to another in memories of the past.

Towards the end of the volume is the "Ghost Story" (*Fürchtetnachmen*), by which you can imagine some telling children a story of goblins and fairies in a low voice. The voice goes louder towards the middle and then sinks back again as it repeats the first part.

These are some of the very vivid tales that musicians tell in sound, but as you continue to study you will find that other works deal with higher things—the joys and sorrows of men and women; their griefs and joys. You must search out much for yourself, but you will soon learn to know by the tone and time of a piece whether the idea being expressed is happy or sad.

But must not think this style of music is without movement and rhythm. They all possess this in one way or another, but with many things in addition. There are Chopin's waltzes, which were never intended for dance music, although the time is that of a waltz. There is such a maze of melody and musical ideas in the left hand, and sometimes going into the left, that it demands all one's thought.

You would not be satisfied to learn to read only a few words in the English language that sounded well to the ear.

You would be able to read history and poetry and fiction—anything. For the same reason do not confine yourself to one style of music, but endeavor to know something of all styles.

ANSWERS TO "STAR" PUZZLE.

I. Beethoven, Tchaikovsky, II. Debussy, Schumann; III. Schubert, Brahms; IV. Kubelik, Kreisler; V. Jensen, Macdowell; VI. Sevcik, Nevin; VII. Mozart, Liszt.

The following send in answers correct except one (Köhler for Kreisler); Vicki, Bahl, Ed. Hagen, Blanche L. Post, Frances Sheakin, Carrie Latora, Estella J. Yoke, John L. Shaw, Belle Mullin.

MUSICAL ANAGRAM.

The answer to the Musical Anagram which appeared in the last issue of THE ETUDE is:

Beethoven
Rubinstein
Auber
Handel
Mozart
Sibelius
First letters read Brahms.

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ATTRACTIVE PRACTICE.

BY EVA HIGGINS MARSH.

"Diligence is the art of taking pains." Is practice merely repetition, or is it study? May music study be directed on the same lines as the grammar school education? Does a child's method of study in our public schools influence study in his music study?

The average child, in learning a school lesson, reads his subject matter over several times and depends for his comprehension mainly upon a good memory. Thus, the child with a poor memory makes slow progress, not being taught any other method of study. The more advanced makes study, or written analysis of the lesson without aid of text-book, thus testing his memory and strengthening it by arranging what he reads and knows in definite form.

The child naturally brings the same method to his piano study, first, finding his way around, and a few repetitions of his work do not train his fingers, proceeds in the only way known to him—that of adding more repetitions. The more he adds, the more mechanical the method becomes, the less interest has in his work, and practice soon becomes only stern, irksome drudgery. What he needs is not so much more repetition, perhaps, as practice with a definite self-help in thoughtful, intelligent repetition.

Much blame may be laid on the child's first teacher, who lays so much stress on "going home and practicing a lot." The first few lessons, as a rule, are facts, but as the student's acquaintance of home study, all the primary work could be done under the direct supervision of the teacher, so much the better. Many so-called "kindergarten" methods allow no home work, for a reason of its own. If a child's work should be laid upon "practice" only after the child can read readily the printed notes, has developed a sense of rhythm and a practical knowledge of time, and has hand position and finger action, then facts come.

The provision of the teacher now is largely hint-giving. A part of the pupil's education is to learn how to apply himself to accomplish the most. Not, however, give too many suggestions in one lesson. We talk more, don't need subsidies here. I consider subsidies the bane of any country. They are narrowing to the public and to the conductors. The conductors, being assured of a certain support whatever they play, play what they please. Local composers and publishers press local compositions on them. Consequently nothing is heard of the outside world. The French hear neither French music. They have heard nothing but German. We hear everybody. Practically every large military band in the world, as well as the orchestras, has a subsidy, except music. The public pays my subsidy and demands in return a programme of high-class, well-arranged music, and eschews every sentimental aberration, though he can be pathetic enough if the fit takes him. His nervous organization must have been very highly strung.

His first lessons should teach him both to think and apply. Sometimes, however, thought is a hindrance. Make him a little independent, and, as time goes on, refuse to correct or explain what you know he can do correctly if he takes time.

His intelligent practice should aim to make strong weak points, to make a more even technic, or a better musical intelligence. Know and consider a child's weaker points in assigning a lesson; clear away any obstacles; explain clearly and definitely what you require. You know the story of the little girl who, when asked who had to play scales, replied, "Oh, to make my hands look pretty!" Were they worth while with that as her sole aim?

Never say practice and tell nothing more definitely. Plan for the child, that he may learn to plan for himself. Show what each particular exercise

lacks and what will help it, and assign a certain number of times and minutes, each day for its practice. Put this down in a notebook, mark it on the music, and start it. If you wish the pupil to care whether he does it or not, you must care.

JOHN PHILIP SOUSA ON NATIONAL MUSIC.

"There is no such thing as national music. It is nothing but imitation. If Wagner had been born in New York he would have written in the American style. But good music is a question of personality, not of nation. 'Chamade' music is not French; it is 'Chamade.' What is called 'French' is the environmental influence and environment suggestion. In Germany, when a father comes home to his family it is ten to one that he will talk of the symphony of the evening before. But when an American father and brother come home to dinner father says, 'Did you read about Donovan's three-bagger in the eighth?' and the brother says, 'Did you read that cut-off ice, since Merle never selected second?'

"An American child is born with a baseball bat in his hand. A German child is put to sleep with a symphony and wakened by an oratorio. Big things are improving all the time over here. In the last ten years we have really gone forward fifty. There's a tremendous amount of good music sold in this country. I'm in touch with the people and I know.

"Wagner's music is full of the red blood of melodrama. I have played it till it has come to be as popular as ragtime. I played music from 'Paris' ten years before the opera was done at the Metropolitan Opera House. The American public, having been trained in the dramatic composers, is now getting to like the more refined, more cosmopolitan like Beethoven. I prove that we don't need subsidies here. I consider subsidies the bane of any country. They are narrowing to the public and to the conductors. The conductors, being assured of a certain support whatever they play, play what they please. Local composers and publishers press local compositions on them. Consequently nothing is heard of the outside world. The French hear neither French music. They have heard nothing but German. We hear everybody. Practically every large military band in the world, as well as the orchestras, has a subsidy, except music. The public pays my subsidy and demands in return a programme of high-class, well-arranged music, and eschews every sentimental aberration, though he can be pathetic enough if the fit takes him. His nervous organization must have been very highly strung.

Firstly, then, as to the hammer. If it had no weight, and therefore no inertia, and if the shanks were perfectly rigid, the best way to produce a fine tone would certainly be to depress the key from beginning to end with very great rapidity. As the hammer's unavoidable inertia must exert a certain initial resistance before it can move, say, one can quite understand that for good, bad tone, an ideally sensitive finger, by depressing the key during, say, one-fourth of its course slowly, while the remaining three-fourths, might impart a greater velocity, combined with a more steady movement, to the hammer-head at the instant it strikes the string than a finger moving at a great but uniform rate would be able to do. A hard and strong hammer softly, one can detect no difference between the tone elicited by a blow of the hammer sideways, for instance, and that produced by the most careful pressure of the finger.

The great trouble with pianists, however, is that they have a very strong habit which destroys the elasticity of the flexor muscles. If the muscles were kept in their normal elastic state, the question of bad tone would not demand very special attention.

The fleshly pad at the tips of the fingers is also of use in this respect, and will partially assist, when well developed, in producing good tone.

Like its Italian predecessor, DOMENICO SCARLETTI, Clementi shows a fiery temperament, and like Scaritti, with true instinct for the nature of his instrument. The French hear neither French music. They have heard nothing but German. We hear everybody. Practically every large military band in the world, as well as the orchestras, has a subsidy, except music. The public pays my subsidy and demands in return a programme of high-class, well-arranged music, and eschews every sentimental aberration, though he can be pathetic enough if the fit takes him. His nervous organization must have been very highly strung.

Then comes to the second variable factor, in the pianist's arm, and as mechanical questions are often best explained by illustration, I will follow that method. Take an ordinary door, of a fair weight, and try various means of shutting it with great rapidity. Give it a violent slap with the hand; it hard moves, because the time during which the hand acts is too small to allow of the inertia being overcome. Take a piece of board, like a cricket bat, and give a violent blow with that; the movement of the door is still out of proportion to the violence employed. But cover the board with thick elastic cushion, and then a blow of less intensity will produce a more rapid and

GOOD AND BAD PIANO TONE.

BY MACDONALD SMITH.

We have the authority of Helmholtz for saying that every source of difference in tone save one lies entirely within the domain of the pianoforte manufacturer, and just as completely without that of the performer. We must certainly admit also, with Helmholtz, that the rapidity with which the hammer strikes, and quite the strings (we must bear in mind that the performer has no separate column), when the rate of striking (*quinting*) alone influences the tone in a given manner. The hammer is made to hit the string fairly on the square. This is just what it does not do when a load, dead tone is produced; it *takes* the string, ever so slightly perhaps, but still badly enough to interfere with the development of those harmonics whose presence or absence are required for the tone to be fully and round. The execution sought involves the pianoforte mechanism, hammer, leather, felt, and steel, and the human mechanism of muscle, tendon, and bone; it is dependent upon both, the variable factors being (1) in the instrument, the inertia (proportionate to the weight) of the hammer and the flexibility of the hammer; and (2) in the arm, the natural elasticity of the flexor muscles and the action of the string without violence and hitting the string with a quick, impacting movement entirely from shankness or slackness of striking.

If the above explanation were not correct, there would be no doubt in the shanks of the hammers in the best pianos being made of wood, and the shanks of the hammers in the worst pianos being made of metal as they are. On common pianos, which the shanks are flexible it is especially easy with a hard touch to produce bad tone, as is well known.

The great trouble with pianists, however, is that they have a very strong habit which destroys the elasticity of the flexor muscles. If the muscles were kept in their normal elastic state, the question of bad tone would not demand very special attention.

The fleshly pad at the tips of the fingers is also of use in this respect, and will partially assist, when well developed, in producing good tone.

THE ETUDE

GOOD AND BAD PIANO TONE.

BY MACDONALD SMITH.

steady movement of the door, the inertia of which is overcome during the compression of the elastic cushion. In other words, the cushion provides means of turning the great force acting during, say 1-20 of a second, into a small one acting during 1-5 of a second or so. There is an all-important factor, because this same door which will not yield to an instantaneous slap may easily be moved during a measured blow.

So it is in tone-production. If our muscles are strong but unwilling, i.e., if their contraction produces a dead blow like that of the bare board, all attempts to produce loud good tone will end in "hanging" caused by the raking movement of the hammer. If the tone is of great quality and possesses a certain natural elasticity (independent, that is, of their strength or contracting power), that elasticity will act upon the key and upon the hammer whose presence or absence are required for the tone to be fully and round. The execution sought involves the pianoforte mechanism, hammer, leather, felt, and steel, and the human mechanism of muscle, tendon, and bone; it is dependent upon both, the variable factors being (1) in the instrument, the inertia (proportionate to the weight) of the hammer; and (2) in the arm, the natural elasticity of the flexor muscles and the action of the string without violence and hitting the string with a quick, impacting movement.

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